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ABSTRACT

The proceedings consisted of 3 days of discussion, exploration, and debate concerning the future of art education in U.S. schools. Day 1 began with a welcome by Leiliani Lattin Duke, followed by John Brademas' keynote address on "The Arts and Their Teaching: Prospects and Problems." The general session address by Mr. A. Graham Down concerned "Art Education for a New Generation." On Day 2 there were two general session addresses: "Discipline-Based Art Education: Moving from Theory to Practice" by Stephen Mark Dobbs, and "The Politics of Art Education" by Stephen S. Kaagan. Bruce Newlin responded to the latter address. District panel summaries of 17 school districts and regional institutes that have implemented a "discipline-based" approach to teaching art also were presented. "Meet the Expert" workshops were conducted and the topics included: strengthening preservice and inservice teacher education, curriculum development, multicultural aspects, student assessment, educational technology, how to identify DBAE curricula, and the role of art specialists, artists-in-schools, and museum educators in DBAE. Day 3 consisted of a general session on "Art Education and Society," by Luis A. Jimenez, Jr., Leon Whiteson, and Ronald Young, and a luncheon address by Joan Adams Mondale on "The Arts and the Three Rs: An Essential Partnership." Appendices listing the conference speakers, district panel presenters, and the advisory committee are included. (KM)

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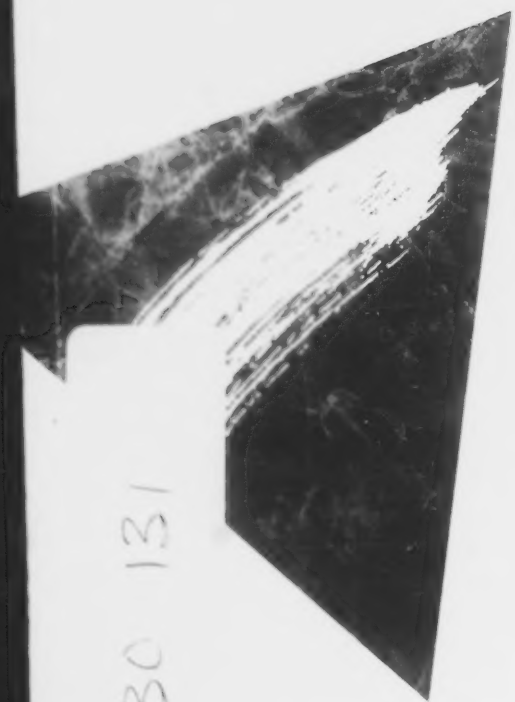

Proceedings of a
National Invitational
Conference

Los Angeles, California
February 2-4, 1989

Sponsored by
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EDUCATION IN ART: FUTURE BUILDING

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FOREWORD

An examination of the topic "Education in Art: Future Building" was the cause for convening over 800 art and education advocates from across the country February 2-4, 1989 in Los Angeles, California. The Getty Center for Education in the Arts sponsored its second national conference on art education to address key reforms that may insure a more substantial role for art in the education of America's youth.

As an outgrowth of the national movement to reform education, and as a follow up to our first national conference, held in 1987, the conference offered attendees opportunities to examine the current role and status of art education; to exchange ideas with educators who have successfully implemented quality art education programs in their schools; to discover how a multifaceted art education program can enhance and influence educational experience; and to explore opportunities for learning in art which lie ahead for this and future generations of children.

In order for this educational reformation to actually occur, the Getty Center and many art and education advocates believe that a more comprehensive approach to teaching children about art, one which can make significant contributions to their creative and mental growth, must be implemented. This approach, which integrates skills, knowledge and understanding from the disciplines of studio production, art history, art criticism and aesthetics, is known as discipline-based art education (DBAE).

The conference followed upon over six years of research, theory development, demonstration programs and advocacy on the part of the Getty Center, in collaboration with many individuals and organizations, to improve the quality and status of art education. It brought together arts educators, educational leaders, school administrators, artists, elected officials and others from all across the country to discuss the theory and examine the practice of discipline-based art education.

For the first time, fourteen school districts and regional institutes that have implemented a "discipline-based" approach to teaching art in their schools were showcased in a series of District Panels throughout the conference. These sessions provided attendees with much practical evidence of what it takes to create such programs and what they "look like" once they are in place. Another notable aside concerning these panels revolved around the fact that nearly half of these districts created their versions of discipline-based art education without financial support from the Getty Center for Education in the Arts.

The Center was not alone in producing this national conference on discipline-based art education. Twenty-seven prestigious cooperating organizations provided their ideas, as well as their support, for this venture. Many of these organizations have been in the forefront of leadership in education, and their participation and representation at the conference bears witness to the responsibility we all share for the inclusion of art education as a viable partner in this nation's schools.

This publication summarizes the three days which comprised this conference and follows the order of the conference agenda. Much care has been taken to present the positions of panelists and audience alike as concisely and as accurately as possible.

It is the Center's hope that these proceedings will stimulate further dialogue, discussion and debate. By uncovering the concerns, issues and aspirations raised during this conference – and by providing access to this information to a broader audience of interested and committed individuals – we hope to serve as a catalyzing force in helping art reach its permanent and rightful place in America's schools.

COOPERATING ORGANIZATIONS

Alliance of Independent Colleges of Art
American Arts Alliance
American Association of Community and Junior Colleges
American Association of Museums
American Association of School Administrators
American Council for the Arts
American Federation of Teachers
Association of Art Museum Directors
Association for Supervision and Curriculum Development
Association of Performing Arts Presenters
Association of Teacher Educators
College Art Association of America
Council for Basic Education
Council of Chief State School Officers
John F. Kennedy Center for the Performing Arts
Education Department/Alliance for Arts Education
National Art Education Association
National Assembly of Local Arts Agencies
National Assembly of State Arts Agencies
National Association of Elementary School Principals
National Association of Secondary School Principals
National Association of State Boards of Education
National Conference of State Legislatures
National Education Association
National School Boards Association
State Arts Advocacy League of America
The College Board
U.S. Conference of Mayors

DAY ONE

Thursday, February 2, 1989

WELCOME

Welcome by Leilani Lattin Duke
Director, Getty Center for Education in the Arts

It is my pleasure to welcome you to the Getty Center's second national conference. We appreciate the interest in art education each of you is demonstrating by taking time out from your busy schedules and many commitments to attend. Because we know it takes a commitment on your part to be here today, this conference is all the more important and impressive. We sincerely regret these facilities are unable to accommodate another several hundred people who wanted to be here. Through published proceedings of this convocation we will be able to share with them the ideas and programs presented.

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Some of you attended the first Getty conference on art education two years ago. A great deal has happened in the field since then. And at the Center it has been a stimulating and productive time for us all. To witness the growing commitment to art education over the past two years is to feel enormously encouraged about the prospects and promise of our mutual endeavors to enhance the quality and the status of art education in America's schools. For example: Today there are more states with curriculum frameworks calling for substantive, multifaceted, content-rich approaches to art instruction; today half of the states require courses in art to graduate from high school; and today there are an increasing number of colleges and universities which are requiring art courses for admission to their campuses.

The advocacy movement on behalf of arts education has benefited from the efforts of many of the national organizations represented in our audience today. They have generated a greater understanding of the contributions art makes to children's development among parents, school boards and other art and educational policymakers.

Among these significant advocacy efforts by national organizations are: The PTA's new materials explaining the benefits of art education to parents; the Association of Supervision and Curriculum Development's 1988 publication, *Content for the Curriculum*, which calls for a sequential course of instruction in art that integrates the study of art production, art history, criticism and aesthetics; and the National Education Association's resolution that states "for high school graduation, every student shall be required to complete at least one year of credit in one of the fine arts," and it goes on to recommend that "an acceptable course in visual arts shall include in-depth study in the techniques of at least one art medium; practice in several media; and studies in art history, aesthetics and criticism."

And what has the Getty Center been up to in the two intervening years between national conferences? Our role in advocacy, as well as in professional development, theory development and curriculum development, has been to act as catalyst and to encourage initiatives that strengthen art education.

Our efforts have included the formation of a network of twenty-seven national organizations which are participating in this conference and which are listed in your program. We are pleased to have representatives from all of these groups with us today. We are working together with these organizations, as well as many others including school districts, teacher education institutions, and arts groups, to improve art education theory and practice.

The Center is committed to partnership, to combining resources, and to developing collaborative strategies for strengthening art education. At the same time, we acknowledge the diversity and pluralism which are part of art education. We believe that the multifaceted approach to art education we advocate, referred to as discipline-based art education (DBAE), is convergent and compatible with forward-looking state curriculum frameworks, with the policy statements and goals of many national organizations, and with the credos of individual art educators dedicated to excellence.

Our first national conference theme was "Discipline-Based Art Education: What Forms Will It Take?" Two years later we can happily report that DBAE is taking many different forms. There is evidence that this approach possesses wide latitude for individual contributions and for adaptability to regional and local needs, traditions and circumstances. The diversity and latitude of discipline-based art education will be apparent to you as you attend the school district presentations at this conference.

During the past two years the dialogue about discipline-based art education has intensified. We are encouraged by this dialogue because it signals that the art education field is an active player in the educational reform debate. The Center welcomes this dialogue because it has challenged us, expanded our thinking and informed our decision-making. I'd like to offer one example of how the Getty Center has been affected by this dialogue, and how we have used it to inform our own views during the last few years.

When our first publication, *Beyond Creating: The Place for Art in America's Schools*, was published five years ago, our goal was to strengthen art in general education by providing children with more opportunities to make art, to respond to art, and to understand art. Our initial professional staff development effort with teachers and school administrators was focused in Los Angeles because of our proximity to the nation's second largest school district and because of the challenges posed by states, like California, which have placed the responsibility for teaching art in the elementary grades on the classroom teacher.

As we know, there has been much debate about the Center's effort to help general classroom teachers become more competent in art. We are proud of what has been accomplished in Los Angeles and in California, and we are using what we have learned from these experiences to develop partnerships with other programs across the country. But these experiences have taught us that children ought to be taught by the most qualified art instructors available. In school districts where art specialists teach in the elementary grades, there are infinitely more possibilities for quality art instruction to occur. The art teacher is, of course, in a compelling position by virtue of his or her professional experience and commitment to art to provide substantive instruction. But in most settings where children normally see an art teacher, they only receive about fifty minutes of instruction a week. Therefore, we believe it is also the role of the general classroom teacher to be involved with art, to extend the lessons of the art teacher, and to collaborate in making children's experiences with art more meaningful.

But *what* the art specialist teaches is also of major concern to all of us who want to see art take its rightful place in the school curriculum. A multidimensional, multifaceted art education, one which provides the rich and varied content endorsed by the quality goals statement of the National Art Education Association and by numerous state curriculum frameworks, is indispensable to the progress of art education and its effectiveness in the schools.

At the Getty Center we believe the appropriate role for ourselves is to nurture good ideas about the teaching of art and to serve as a catalyst for their experimentation and implementation. The Center's programs are designed to promote positive and progressive change in teacher education, theory and curriculum development. For example, the regional institutes for staff development now operating in six states include a focus on the elementary and secondary art specialist as well as the general classroom teacher when there are no art specialists available in schools. Our teacher education initiatives with ten universities around the country are enabling these institutions to work in their own ways to strengthen their teacher education programs in art. And next summer our Curriculum Development Institute will bring together art specialists, art supervisors and museum educators from five states to write prototype units for discipline-based art education. These art and museum educators will not be developing full scale curricula, but rather developing sample lesson units which will illustrate the many different ways content from the art disciplines can be integrated and taught. Their work will be shared with the field as works-in-progress to encourage other teachers to develop their own curriculum materials.

In closing I would like to say a few words about the theme for this conference: "Education In Art: Future Building." Elementary and secondary education in our country is in a state of unprecedented flux. The American classroom is changing as educational priorities shift and as the school population continues to diversify. New waves of immigrants are enriching the American population. The need for well-educated citizens is accelerating in an increasingly technological society.

At the heart of the educational reform movement have been concerns about the substance of what is taught to our children. We want students to acquire basic skills, but we also want them to enjoy learning and to find in their studies the sources of life-long interests. Art offers both basic skills and infinite paths for personal exploration and satisfaction. Part of our mission is to fulfill this promise of art for students. It is a mission in which all of us can find common ground.

To fulfill this mission we believe that the "future building" must begin now. Our agenda for the present must be our aspiration for the future. For example, we all need to be more sensitive to multicultural concerns, particularly in the rapidly changing demographics of schools. This conference presents an opportunity to focus on challenges and to consider how art can serve as a bonding and harmonizing agent among children with diverse cultural values and ethnic backgrounds.

As we near the end of this millennium and the exciting beginning of another, it will take the rededicated efforts of us all to build public awareness about the value of art education. It will take a rededication of our efforts to nurture the professional development of teachers so that they are more competent and confident to deliver art instuction. And it will take a rededication of our efforts to develop new curricula, to maximize existing resources, and to validate our art education programs through assessment practices. The Getty Center has made a long term commitment to future building in arts education. We believe you share this commitment or you would not be here today. We look forward to joining with you as partners in these rededication efforts.

Now we invite you to enjoy the presentations and other events that have been arranged. You will be hearing from individuals throughout the country who are grappling with implementation issues, and you will be hearing from some very special speakers outside of our field who possess keen insights about art education.

We hope that you will participate in the discussions which are a feature of all our "Meet the Expert" sessions and the school district panels. And we hope you will take advantage of this extraordinary convocation of over 800 committed professionals to learn more about each other and the ways in which we can work together.

SYNOPSIS
KEYNOTE ADDRESS

Introduction: *Harold M. Williams, President and Chief Executive Officer, J. Paul Getty Trust*

Speaker: *John Brademas, President New York University*

Thank you and welcome. By your presence here you demonstrate your support for substantive art education in the public schools of this nation. We share that commitment.

Of the seven programs of the Trust that I have had the privilege of being involved in for the past seven years, this is the program that, in my judgment, has the potential to make the most significant contribution to the future of this nation and this society.

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It is our conviction that an in-depth understanding and appreciation of the arts on the part of our total citizenry is vital, is essential, as an humanizing force so that we can continue to be a civilizing society at the same time we become an increasingly more competitive technological economy. To slight this effort is to deprive our children of today, the decision makers and leaders of tomorrow, of a critical perspective without which they will lack the direction, insight, sensitivity and humanity that we need.

I'm pleased with the progress that the Center has made, pleased with the progress we are all making. It's a beginning. There is a long way to go. The objective is one we all share, and there are many roads from here to there.

The most important thing at the moment is that we've focused attention on art education. The dialogue is spirited and intelligent, the debate and argument is provocative, healthy, even controversial at times. From this will come the kind of results that focus the educational resources so essential for progress.

Now as I say, there is no single right answer; it's achieving the objective that counts. We're here for the long term. Your presence here, given limited resources, certainly suggests that you're here for the long term too. Together there is much that we can accomplish.

While he needs no introduction, our keynote speaker certainly deserves one. He receives honors and awards at the same pace most of us receive junk mail. Our speaker this afternoon is John Brademas, a Rhodes Scholar and congressman from Indiana for 22 years. During his tenure in Congress, he was a principal author of most of the federal legislation dealing with education, libraries, and museums, and he is generally recognized as one of our most thoughtful and persuasive advocates for the arts.

In 1981, John became the president of New York University, and provided the leadership to change it from a respectable large city university into one of the most intellectually vital and well endowed universities in this nation. He serves on many foundation boards, holds 42 honorary degrees, is a recipient of the Hubert H. Humphrey Award, and is a member of the National Academy of Education and the American Council for the Arts.

Clearly, we have with us today an eminent individual worthy of keynoting this conference. Therefore, I'd like to introduce a person for whom I have tremendous respect, and who I am proud to call a friend. Here is John Brademas speaking on "The Arts and Their Teaching: Prospects and Problems."

Synopsis of Keynote Address by John Brademas

In his keynote address, "The Arts and Their Teaching: Prospects and Problems," John Brademas reviewed the impact on the arts of recent Federal policies and examined the current state of arts education in elementary and secondary schools. He then set forth an agenda for strengthening the arts and arts education in the years ahead.

Dr. Brademas began by speaking of his time in Congress. During 22 years as a Member of Congress (1951 to 1981), he served with six Presidents, three Republicans and three Democrats, as well as Representatives and Senators of both parties, all of whom championed Federal support for the arts. The most important legislation, of which he was a co-sponsor, and "probably the single most significant measure enacted in our country in support of the life of the mind and of the imagination," was the 1965 law that created the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH).

From the onset, the arts endowment was intended to be a catalyst for private support of the arts, with special Challenge and Treasury grants requiring a three-to-one match of Federal dollars by non-Federal dollars. For more than a decade and a half, as Federal funds rose, matching support from the private sector, along with the number of arts organizations and state arts agencies and the size of audiences, increased dramatically.

Dr. Brademas next discussed the policies of the Reagan Administration and trends in private philanthropy.

After 1981, according to Dr. Brademas, the arts picture changed. In virtually every budget he submitted, President Reagan pressed for reduced support of the arts. Although both Republicans and Democrats in Congress resisted drastic cuts, significant reductions were made. The Reagan Administration's contention was that the arts had to bear their share of bringing down the deficit, and that state and local governments, together with private philanthropy, could make up for Federal cuts. But this argument has proved without foundation. The Tax Reform Act of 1981 also does damage to the arts by eliminating charitable deductions for non-itemizers, imposing a minimum tax on major gifts of appreciated property and reducing the business deduction for tickets and other entertainment expenses.

Changes in the business climate during the last few years – including mergers, acquisitions, leveraged buyouts and downsizing – further endanger non-profit arts institutions by threatening the growth of corporate philanthropy. Although, at present, corporate and other private contributions to the arts continue to rise, the annual rate of growth is slowing. As a result, competition for philanthropic support is intensifying, and many arts organizations are sliding into debt.

Moreover, Federal cutbacks fall most heavily on experimental arts organizations directed to rural and minority audiences, and private donors also neglect these groups. Given these realities, the arts overall may suffer in two significant ways: First, they may lose their vitality because it is often experimental organizations that take the risks to move the arts forward. Second, in an increasingly pluralistic society, the arts may fail to reach minorities.

Dr. Brademas went on to review studies of the past ten years on the bleak condition of arts education and to identify obstacles that block the advance of such courses. He spoke about the failure of Americans to appreciate the need for the arts in schools, the small number of states with arts requirements for high school graduation, and the shortage of texts, teaching materials and qualified teachers. He pointed to an overriding challenge posed by dissension within the arts education community on such issues as who should teach the arts, and what balance should exist between producing art and appreciating it.

He also cited several encouraging trends in the field of arts education. These include the development of a television series on the arts for children by the National Endowment for the Arts and the Getty Center; the creation of the National Arts Education Research Center at New York University by the Arts Endowment and the U.S. Department of Education; the ongoing work of ARTS PROPEL in the Pittsburgh public schools; and the proposed $1 million addition to the NEA budget for 1990, earmarked for arts education.

In suggesting an agenda for the future, Dr. Brademas stressed the need to expand links within the arts and arts education communities; to ensure funding for traditionally neglected arts groups ("innovative and experimental organizations that serve neighborhood, minority and rural audiences"); to encourage private and public support of the arts; and to lobby legislators at all levels of government to remind them that the arts are essential.

In conclusion, Dr. Brademas spoke about President George Bush. Our new President claims he wants to be an "education President" and has said, "education in the arts is an important part of basic education." Mr. Bush has also pledged that his Administration would encourage the contributions of the arts to our society. It is our task, said Dr. Brademas, to help the 41st President make real these aspirations.

"The Arts and Their Teaching: Prospects and Problems"

John Brademas, President, New York University

I am honored to address this conference on "Education in Art: Future Building," and I am for several reasons glad to be here.

First, I want to pay tribute to the Getty Trust for its broad-ranging commitment to arts education, scholarship and conservation. And I should like to thank Harold Williams, the president and chief executive officer of the Getty Trust, for inviting me to join you today. As you all know, Harold Williams is a true Renaissance man, having been a lawyer, businessman, dean, chairman of the Securities and Exchange Commission and now leader of one of the most remarkable institutions for support of the arts that history has ever known. I learn from Harold every time we meet.

Let me also salute the Getty Center for Education in the Arts, one of the seven entities operated by the Trust, for its dedication to improving the quality and status of arts education in American schools. By drawing attention to the importance of the arts in education, developing new models of teaching and learning, and sponsoring conferences like this one, the Getty Center, in highly constructive ways, nurtures arts education. I want especially to commend Leilani Lattin Duke, director of the Getty Center, for her imaginative leadership since its inception.

As you may know, both education and the arts have been lifelong concerns of mine. Like many of you, I grew up in a family that placed a high value on education in general and arts education in particular. Indeed, my Hoosier mother – who will turn eighty-eight this year – for nearly half a century taught music and art to third- and fourth-graders in the public schools of Indiana and Michigan.

My Greek immigrant father used to say, "John, I'll probably not leave much money to my children, but I will leave you all a first-class education" – and he did. I was privileged to study at Harvard and Oxford.

Then, for over two decades, I served on the committee of the United States House of Representatives with responsibility for education at every level. I took an active part in helping shape most of the Federal legislation enacted during that period to support our schools, colleges and universities and other institutions of learning and culture, including the arts, humanities, libraries and museums.

If during my time in Congress I was an advocate for education and the arts, I have continued to be preoccupied with both areas as president of New York University since 1981.

As some of you know, New York University, located in Manhattan, with fourteen schools and divisions that run from upper Fifth Avenue through midtown to Washington Square and down to Wall Street, is, not surprisingly, blessed with a diversity of outstanding programs in the arts...of every kind.

NYU's Tisch School of the Arts is one of the nation's foremost centers for education in the performing and communications arts; Tisch film, drama and television graduates are setting a fast and highly successful pace in both Hollywood and New York. New York University's Institute of Fine Arts is, of course, the premier center in this country, perhaps the world, for graduate students of art history and conservation. And NYU's undergraduate department of fine arts is one of the best in the nation. Moreover, our Grey Art Gallery on Washington Square is as impressive a gallery for the exhibition of serious art as can be found at any university in the United States. And our School of Education, Health, Nursing and Arts Professions – known as SEHNAP – offers a wide range of arts education courses and a graduate program in museum studies.

Some of you may be aware that SEHNAP is the home of the new National Arts Education Research Center. This center, funded by a $1.3 million grant from the National Endowment for the Arts and the U.S. Department of Education, is studying the most effective ways to improve arts instruction in elementary and secondary schools. In a few minutes, I shall tell you more about this initiative.

I speak to you today, then, from the dual perspective of one who for many years helped mold national policy for education and the arts and now leads a university with a special dedication to the arts and arts education.

The final reason I'm glad to be with you is the opportunity you give me to say a few words about the arts and about teaching them.

I should like first to look at the condition of the arts generally, with particular attention to the impact of Federal policy. Then I want to comment on the question of teaching and learning the arts in elementary and secondary schools, assessing the progress being made toward offering all children the opportunity for an arts education of quality. And finally, I shall offer some suggestions for an agenda for strengthening the arts and arts education in the years ahead.

First, let me briefly reminisce with you about what we in Washington sought to do for the arts during my own years of service in Congress.

In the two decades from 1961 to 1981, five Presidents of the United States of both parties – Presidents Kennedy, Johnson, Nixon, Ford and Carter – as well as both Democrats and Republicans in Congress, championed support for the arts from our national government.

As you know, I was one of the sponsors of the legislation that gave recognition to the importance of the arts – through the National Endowment for the Arts and other measures – and for ten years I chaired the congressional subcommittee with responsibility for these programs. Legislation passed in 1965, creating the NEA and its companion, the National Endowment for the Humanities, was probably the single most significant measure enacted in our country in support of the life of the mind and of the imagination.

Former NEA chairman Livingston Biddle describes the struggle to win passage of this legislation in his recent book, Our *Government and the Arts: A Perspective from the Inside*. Liv reminds us of all the reasons then advanced *not* to encourage Federal support of the arts. Critics of Federal involvement alleged it would be unconstitutional, would threaten the autonomy of artists, lead to mediocrity and be a waste of taxpayers' money.

But the law establishing the two Endowments puts the case for the use of Federal tax dollars for the arts succinctly:

It is necessary and appropriate for the Federal government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry but also the material conditions facilitating the release of this creative talent.

I was also, with my distinguished Senate colleague, Claiborne Pell of Rhode Island, author of two other measures that opened new doors to the arts. One of them, the Museum Services Act, offers, through the Institute of Museum Services, modest but invaluable grants for general operating support, to museums of every kind – art, history, science and technology – and to zoos and botanical gardens.

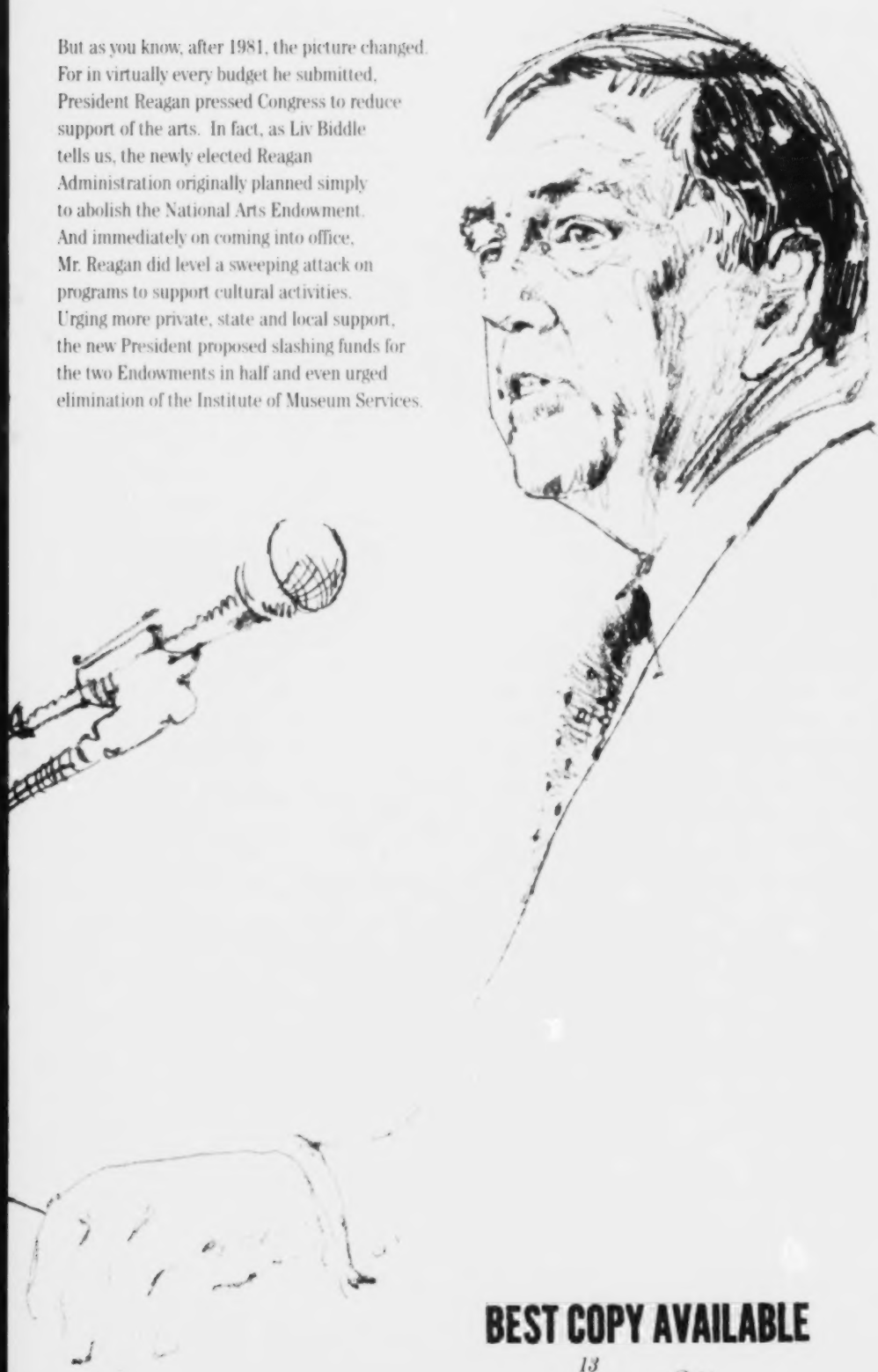
The other statute, the Arts and Artifacts Indemnity Act, provides indemnification by the Federal government to protect art and other artifacts loaned by museums in foreign countries for exhibition in American museums. Since its enactment in 1975, the program has indemnified more than two hundred exhibits – including Tutankhamun, Picasso, Van Gogh, the Vatican, Alexander and the Treasure Houses of Britain – with almost no claims for loss or damage.

Let me say a few more words about the impact of these several vehicles of Federal support for the arts.

From the outset, the legislation authorizing the National Endowment for the Arts makes clear that private initiatives should continue to be the principal source of money for the arts. The Endowment was envisioned as a catalyst, with special Challenge and Treasury grants requiring a match of three non-Federal dollars for each Federal dollar.

This formula has been immensely successful in attracting private support for, and in promoting public interest in, the arts. I think it not too much to say that this enlightened policy after 1965 on the part of the national government to stimulate the arts and culture generally in our country contributed significantly to their strength and quality. For example, both the number of arts organizations and state arts agencies as well as the size of audiences grew dramatically.

But as you know, after 1981, the picture changed. For in virtually every budget he submitted, President Reagan pressed Congress to reduce support of the arts. In fact, as Liv Biddle tells us, the newly elected Reagan Administration originally planned simply to abolish the National Arts Endowment. And immediately on coming into office, Mr. Reagan did level a sweeping attack on programs to support cultural activities. Urging more private, state and local support, the new President proposed slashing funds for the two Endowments in half and even urged elimination of the Institute of Museum Services.



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Although both Republicans and Democrats in Congress joined to reject such drastic actions, significant cuts were made in funds for the National Arts Endowment. After 1981, for the first time in the history of the agency, the NEA budget declined. Here I hasten to add that if I have been disappointed by recent White House budgets for the arts, I think Frank Hodsoll, chairman of the National Arts Endowment, deserves credit for putting new emphasis on arts education, contributions of which I shall speak later.

Now in much of their rhetoric justifying hostility toward the arts, leaders of the Reagan Administration contended that the arts must bear their share of bringing down the deficit. But that deficit is certainly not, as everyone in this room knows, the result of wild-eyed Federal spending on the arts, humanities, libraries and museums.

Nor was it within the realm of reason to assert that state and local governments, together with private philanthropy, could make up the difference in Federal cuts in money for the arts. According to the economist Lester Salamon, in the years between 1980 and 1987, private contributions covered only about 60 percent of the reductions in the Federal programs on which charitable and non-profit organizations rely for activities ranging from foster care to help for handicapped persons to support for the arts.

The Tax Reform Act of 1986 poses still other hurdles for the arts. First, giving suffers because of the elimination of the charitable deduction for non-itemizers as well as the imposition of a minimum tax on major gifts of appreciated property. A second feature of the tax law mandates a 20 percent reduction in the business deduction for tickets and other entertainment expenses. Finally, other changes under the law hurt individual artists. For example, unemployment compensation, on which many artists must depend, is now taxed, and income averaging, which helps compensate for artists' frequently lean years, is no longer allowed.

The director of the Museum of Modern Art, Richard Oldenburg, said recently, "We're facing a basic misunderstanding of what the Federal government intended to do when it set up tax incentives to nonprofit organizations. These are the ways in which the government has traditionally supported the arts."

And if the new provisions in the tax law threaten to harm the arts, the impact of a changed business climate further endangers them. Mergers, acquisitions, leveraged buyouts and downsizing all threaten the growth of corporate philanthropy.

Indeed, although Americans contributed a record number of dollars to non-profit organizations in 1987, the rate of growth of charitable giving from 1986 to 1987 was the lowest in twelve years. And after increasing rapidly for a decade, corporate philanthropy leveled off in 1987. Although recent estimates indicate that corporate giving rose slightly in 1988, this grim combination of Federal cutbacks, harmful tax measures and intensified competition for philanthropic support will further burden financially troubled arts groups.

Over the past several years, many arts organizations have been sliding into deficit situations. For example, half the opera companies surveyed recently were in deficit. Said David Gockley, the president of OPERA America, "Few would dispute that conditions are more hostile to a flourishing arts scene than at any time over the last twenty years."
Of course, reductions in Federal support for the arts do not affect all organizations in the same way. A book by Professor Paul DiMaggio, entitled *Non-Profit Enterprise in the Arts: Studies in Mission and Constraint*, points out the unequal impact of these changes. According to DiMaggio, Federal cutbacks fall most heavily on small and experimental arts groups directed to audiences such as rural or minority people. And he observes that private patrons, foundations and corporate donors are more likely to support traditional, rather than experimental or innovative, groups, the very organizations most damaged by Federal cuts.

Given these realities, the arts overall may suffer in two significant ways: First, they may lose their vitality because it is most often experimental organizations that take the risks to move the arts forward. Second, in an increasingly pluralistic society, the arts may fail to reach minority audiences, and blacks, Asians and Hispanics may be discouraged from becoming artists and performers.

Despite the various pressures threatening the arts, I see several reasons for cautious optimism.

The success of arts advocates during these past eight years in fending off the most drastic attacks on the arts is an encouraging sign that there is a strong constituency for them. Members of Congress of both political parties have championed the arts. Here I pay my particular respects to Congressman Sidney Yates, Democrat of Illinois, who, as chairman of the House Appropriations Subcommittee with jurisdiction over the Arts and Humanities Endowments, has been the single most effective legislator in protecting the Endowments from crippling cuts.

I have been encouraged, too, by the growing support for the arts demonstrated by the nation's governors, state legislators and mayors. State funds for the arts grew by 10.7 percent from fiscal year 1988 to fiscal year 1989, when state monies for the arts reached $268.9 million.

We should acknowledge as well the work of such organizations as the American Council for the Arts, on whose board I sit; the American Arts Alliance; the American Association of Museums; the National Assembly of State Arts Agencies; and the National Assembly of Local Arts Agencies.

And, of course, we must salute the artists themselves, many of whom have been eloquent witnesses for the arts before Congress and in other forums.

Now I have looked at Federal arts policy since 1965, with special attention to the Reagan years. And I have observed that we can be encouraged by the increasing effectiveness of arts advocates at all levels of government.

But if artists and arts organizations have had to struggle to gain public support, Americans have been even less willing to recognize and sustain the preparation of the artists and audiences of the future. And that observation brings me to the concern that unites us all here today – the teaching of the arts in the nation's public schools.

During the past decade, there has been a wave of reports emphasizing the important place of the arts in elementary and secondary education. The first of these, of course, was the landmark study, *Coming to Our Senses*, supported by the National Endowment for the Arts, the U.S. Office of Education, the Rockefeller Brothers Fund and other private sources. A twenty-five-member panel, chaired by David Rockefeller, Jr., issued the report in 1977. I recall inviting David to appear before my subcommittee to tell us of his report and give us the chance to ask questions about it.

Although the panel members warned that arts education in the United States was in crisis, "struggling for its life," they also recognized that the problem was not a new one, that the "official segregation of art...from education has a long history in America."

David Rockefeller's committee endorsed two principles that remain as relevant today as they did then: First, the goals of American education will be realized only when the arts become central to learning; and second, educators at every level must make the arts a basic part of the curriculum.

With the advent a few years later of the so-called education reform movement, these themes emerged once again. As you know, since 1983 several studies have urged a massive overhaul of our schools. These reports recommended a return to academic basics, stricter graduation requirements and upgrading the status of teachers.

Educators John Goodlad and Theodore Sizer; philosopher Mortimer Adler; the College Board; the Carnegie Foundation for the Advancement of Teaching; and former Secretary of Education William J. Bennett – all said the arts deserved a place in the curriculum equal to English, mathematics, science and other basic subjects.

Finally, last year marked the release of two sweeping studies devoted exclusively to arts education. One, *Can We Rescue the Arts for America's Children?*, was written by arts educator Charles Fowler. A researcher for *Coming to Our Senses*, he updates that earlier report. The other, *Toward Civilization*, was produced in response to a Congressional mandate by the National Endowment for the Arts.

Together, these two studies provide a clear – and troubling – view of the present condition of the arts in our schools. Indeed, according to Fowler, the situation is little better than it was when *Coming to Our Senses* was published. "The brutal fact is," he says, "that American education has not yet come to its senses....I believe we are farther away from that august agenda than we were...when the panel report was published."

Scarcely more sanguine is the study issued by the NEA. In his foreword, the Chairman of the Arts Endowment, Frank Hodsoll, says that most children get what their parents did – "no real education in the arts" – a state of deprivation he calls a "tragedy."

What is the evidence for these alarming conclusions? As you know better than I, many obstacles block the advance of arts education. Here let me simply list some of them:

"The success of arts advocates during these past eight years in fending off the most drastic attacks on the arts is an encouraging sign that there is a strong constituency for them."

First, and above all, Americans have undervalued arts education. A 1986 Gallup poll found that the public thought that the principal reason for schooling was job preparation and in ranking subjects essential for the college-bound, listed art and music last. Here I must point out, however, that a recent Harris poll indicates this attitude may be changing, with a majority of Americans saying the arts are as important as English, mathematics, science and other academic subjects.

Second, because the arts have not been taken seriously, there has been little effort to ensure that they are taught. In fact, only nine states require that all students take courses in the arts to graduate from high school. In 1982, almost one-third of twelfth-graders had received no arts instruction in their high school years. So it is not surprising that when school budgets are cut, the arts are often the first to go.

A third challenge is a shortage of qualified teachers and good textbooks. In elementary schools, arts classes are often taught by teachers with no relevant training. Most states, in certifying elementary schoolteachers, require no arts courses. Nearly half the grade schools in the country lack visual arts specialists, and 16 percent have no specialists in music. Prospects are that in the next five years, these gaps will grow.

As Kathryn Martin of Wayne State University and Jerrold Ross of New York University explain in a recent paper, the attraction of teaching for performers and visual artists has lessened considerably over the past decade. Instead, bright young artistic people are seeking higher paying jobs in arts business, arts technology and arts administration. Add to this another concern: the scarcity – except in music – of readily available textbooks and teaching materials.

Fourth, comprehensive arts education, that is to say, teaching about all the arts, is far from a reality. Schools favor some arts over others. Dance, media and the design arts – all flourishing beyond school walls – are at all grade levels neglected.

A fifth problem for arts education is true of education generally; we do not yet know enough about how people teach and how people learn. Indeed, in arts education, most researchers confine their studies to music and the visual arts, and pay for their efforts from their own pockets. Little solid data exist on what children should be expected to learn in the arts, at what ages and how to measure their achievements. There is also a need, a related one, for broader dissemination of research results. The findings of the university researcher may not reach the classroom schoolteacher. As in other young disciplines, the practice stream and knowledge stream don't always cross.

And finally – and I believe in part because of the problems I have described – there is a climate of dissension in your field. Let me linger on this matter for a moment.

The constant struggle for credibility, vulnerability to budget cuts, shortages of teachers and textbooks, the lack of an accepted core of research – all have produced points of serious friction within the arts education community. Indeed, several issues have aroused intense conflict. Here I simply list them:

- Who should teach the arts: classroom teachers or arts specialists?
- What arts should be taught and from which culture?
- What should be the balance in schools between producing art and appreciating it?
- How much autonomy should arts teachers have?
- Should there be a uniform curriculum, standards and testing?

Although I have pointed to some of the challenges that confront you, I do not want to sound wholly negative. There are some encouraging trends.

As I have said, there is a new – and unprecedented – commitment to arts education at the National Endowment for the Arts. Beyond publishing *Towards Civilization*, Mr. Hodsoll has not only prevented cuts in his budget for arts education but has broadened this program. Under his leadership, the Arts Endowment has created several initiatives to help implement a basic and sequential arts curriculum from kinder-

garten through twelfth grade. To this end, the Endowment has given money to twenty-four state arts agencies to begin plans with their state boards of education and has helped nine states put their plans in place.

In addition, as many of you know, the Endowment has formed a partnership with the Getty Center for Education in the Arts to develop a television series on the arts for children between eight and ten. Moreover, as I have noted, the Arts Endowment, together with the U.S. Department of Education, has established a National Arts Education Research Center at my own New York University. A similar center has been created at the University of Illinois at Champaign-Urbana.
Here I hope you will forgive me if I tell you more about the involvement of NYU in arts education. One of the major divisions of our School of Education, Health, Nursing and Arts Professions is the Division of Arts and Arts Education, devoted to music, art and dance.

New York University has pioneered in this field – the first major university to establish a program in dance education, to offer the first doctoral degrees in music education, to develop linkages between studio art and art education, to create interdisciplinary courses combining art, music and dance for classroom teachers and arts specialists.

The new National Arts Education Research Center at NYU, under the direction of Jerrold Ross, will encourage research to improve teaching and to develop curricula in the visual arts, music, dance and theater. The Center, founded in 1987, identifies successful arts teachers and helps them conduct research projects in their own classrooms and to do so in collaboration with university professors, professional artists, aestheticians, arts critics and administrators.

Currently, thirty exemplary teachers in music and the visual arts – ten from New York City and the rest from across the country – are working with the Center. Their projects focus on the development of skills, aesthetic awareness, critical thinking and historical understanding. Multicultural and interdisciplinary perspectives are emphasized.

If you would like to hear more about this unique effort, the associate director of the Center, Ellyn Berk, will be speaking at this conference tomorrow and Saturday.

And finally, I want to commend Mr. Hodsoll for pressing for more money for arts education in the last budget submitted by President Reagan. Mr. Reagan asked for $170 million for the Arts Endowment for fiscal year 1990, an increase of $1 million over last year. That increase would be earmarked specifically for arts education – for, among other purposes, the development of new curricular models and to help school districts establish comprehensive, sequential programs. In addition, a new matching grant program, which includes arts education among its several categories, would be doubled from $9 million to $18 million.

As the National Endowment for the Arts and my own university are assigning a top priority to arts education, so are other universities, foundations and associations. One major new influence in the field, of course, is the Getty Center. Through its development of discipline-based art education (DBAE), Getty is seeking to broaden curricula in the visual arts. This approach places a balanced emphasis on four disciplines – art production, history, criticism and aesthetics. In school districts lacking arts specialists, regular classroom teachers can implement DBAE.

An alternative to this model is ARTS PROPEL, which maintains a traditional emphasis on the production of art. The ARTS PROPEL partnership involves developmental psychologists from Harvard University's Project Zero, under the direction of Professor Howard Gardner; and measurement and assessment specialists from the Educational Testing Service. These two groups of experts are working with artists, teachers and administrators in the Pittsburgh public schools. The team is exploring and measuring the nature and development of artistic thinking in music, the visual arts and creative writing.

Beyond all this, the leading arts advocacy organization – the American Council for the Arts – has placed arts education high on its agenda. The ACA has hired a director of arts education as well as sponsored conferences and disseminated information on this topic.

Finally, I think it encouraging that in so fractured a field, steps are being taken to achieve consensus. I cite here the policy statements issued in 1987 by the thirty organizations with an interest in arts education, comprising the Ad Hoc National Arts Education Working Group; and by the delegates to the Interlochen Symposium, convened by the ACA. Here I congratulate the Getty Center for bringing together this week so large and diverse a group of teachers, arts specialists, professors and administrators to share points of view and learn from one another.

And so despite the difficulties we who care about arts education face, I feel that we can look to the future with some hope. Indeed, with your help and that of people like you all over America, I believe we can preserve and strengthen both the arts and their teaching in the years ahead.

What should we be doing? Here are a few suggestions:

First, we must maintain and broaden linkages within the arts and arts education communities. As I have just said, one of the paramount dangers facing arts educators is fragmentation.

Second, we must work to ensure funding for traditionally neglected arts groups – innovative and experimental organizations that serve neighborhood, minority and rural audiences. In our schools, we must be willing to encourage multicultural and interdisciplinary arts programs.

Third, we must continue to urge individual patrons, private foundations and the leaders of business and industry to support the arts and arts education.

My fourth observation is this: You and I must make the case with our elected representatives in local, state and Federal governments. What is the case? It is that the arts are essential, the arts are not something to be thrown a bone after everything else is taken care of because everything else will never be taken care of. So it will be up to each of you to make clear that the arts and their teaching matter.

We must remind people of the close connection between support for the arts and arts education and the greater public interests that are served. For you and I know that by providing seed money to an arts education program or a struggling artist or performer, new talents and a new awareness of the arts can blossom. You and I know the immense difference the arts and artists make to enriching our lives as individual persons and to building a culture that illumines and ennobles.

Here I recall some of the most moving testimony I heard in all my years of sitting in Congressional hearings. The witness was the distinguished American artist, Robert Motherwell. He

was testifying in 1970 about support of legislation I had introduced to encourage education about the environment. This is what Motherwell said:

I am sure that scientists have or will testify to the relevant facts here and know them better than I. I speak only as an artist. But to speak as an artist is no small thing. Most people ignorantly suppose that artists are the decorators of our human existence, the esthetes to whom the cultivated may turn when the real business of the day is done. But actually what an artist is, is a person skilled in expressing human feeling....Far from being merely decorative, the artist's awareness...is one...of the few guardians of the inherent sanity and equilibrium of the human spirit that we have.

Now if you want from me a recommendation for concrete action in the political order, I have one: Work to elect the friends of the arts and arts education, and work to defeat their enemies!

Here you may well ask, where stands the President elected last November? As you know, Mr. Bush has declared that he wants to be an "education President," and he has recognized that "education in the arts is an important part of our basic education." We must make sure the President's budgets reflect his words.

Indeed, as I close, I would remind you of the words of then-Vice President George Bush:

The arts tell us who we are and what we can do. They contain the signposts of civilization and provide the symbols and vocabularies of our national identity. They contribute to a community's morale and thus improve its quality of life and contribute to its economic development. The arts provide for that diversity of expression that is peculiarly American, reflecting our many different origins and the bonds that unite us. A Bush Administration will encourage all of these contributions.

It is our task – yours and mine – to help the man who is now the forty-first President of the United States make real these aspirations.

"We must work to ensure funding for traditionally neglected arts groups – innovative and experimental organizations that serve neighborhood, minority and rural audiences. In our schools we must be willing to encourage multicultural and interdisciplinary arts programs."

SYNOPSIS
GENERAL SESSION ADDRESS

Speaker: A. Graham Down, Executive Director, Council for Basic Education

Synopsis of Remarks by A. Graham Down

Mr. A. Graham Down concentrated on "The Arts as the Vanguard of Reform." Throughout attempts to reexamine texts, tests, and grades to expand the right of liberal arts education to all students, the arts have largely been excluded. The arts community has been "peripheral rather than central to the educational destinies of our great country." Despite successful programs like artists in residence, the arts are valued very little in public school agendas, in part because the arts have been excluded from the "regrettable" back-to-basics movement. Considered a frill, the arts are always high on the list for budget cuts.

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Arts education has never been considered essential to a liberal arts curriculum, commonly defined as reading, writing, literature, mathematics, science, a second language, history, and geography. For instance, there were no Advanced Placement exams in the arts prior to 1970 because the arts are "different," according to the Educational Testing Service: "You cannot measure the arts, and therefore cannot legitimize them," Educational Testing Service (ETS) said.

The arts community is somewhat responsible for its exclusion from the national education agenda. Arts educators sometimes assume that the arts are only for talented students, thereby excluding themselves from the educational mainstream. Also, instead of asserting that art is good and useful for its own sake, educators have stressed its ability to complement other disciplines: this approach "weakens the arts by making them handmaidens to other subjects or skills." The arts are valuable in their own right, and all children should have "the benefit of the ideas and experiences of architecture, painting, sculpture, music, or drama as an intrinsic part of our shared culture and heritage."

In addition, the arts community must not stress performance above all else: "zealous allegiance to performance-based arts has excluded too many students from discovering the treasures reached through knowledge of the arts – and when the arts exclude students, the community will exclude the arts." To effect the changes that will make the arts central to education, the arts community must lead rather than follow. In the back-to-basics debate, arts educators should adopt the principles of the Coalition of Essential Schools and the Council for Basic Education, in particular that schools must focus more on "a common core of learning for all students" while of necessity excluding some "extracurricular activities and electives of dubious merit."

The emphasis must be on "generative" subjects, those that can "empower students with a lifelong capacity for learning." "Coverage" – having superficial understanding of many different topics – must be discouraged in favor of letting students learn fewer things in greater depth.

Arts advocates should promote alternatives to lecturing, to art appreciation courses in which the eyes "glaze as slide after slide glows fuzzily on distant walls." They could take the initiative in developing interdisciplinary courses, "introducing students to Shelley and Byron as well as Chopin and Delacroix" in teaching about the impact of the French Revolution, for example.

In the debate over assessment, the arts community could provide a model for alternatives to outmoded multiple-choice exams and other counterproductive grading processes. It could lead the way in urging other educators to develop comprehensive "portfolios" reflecting the range of a student's skills over time.

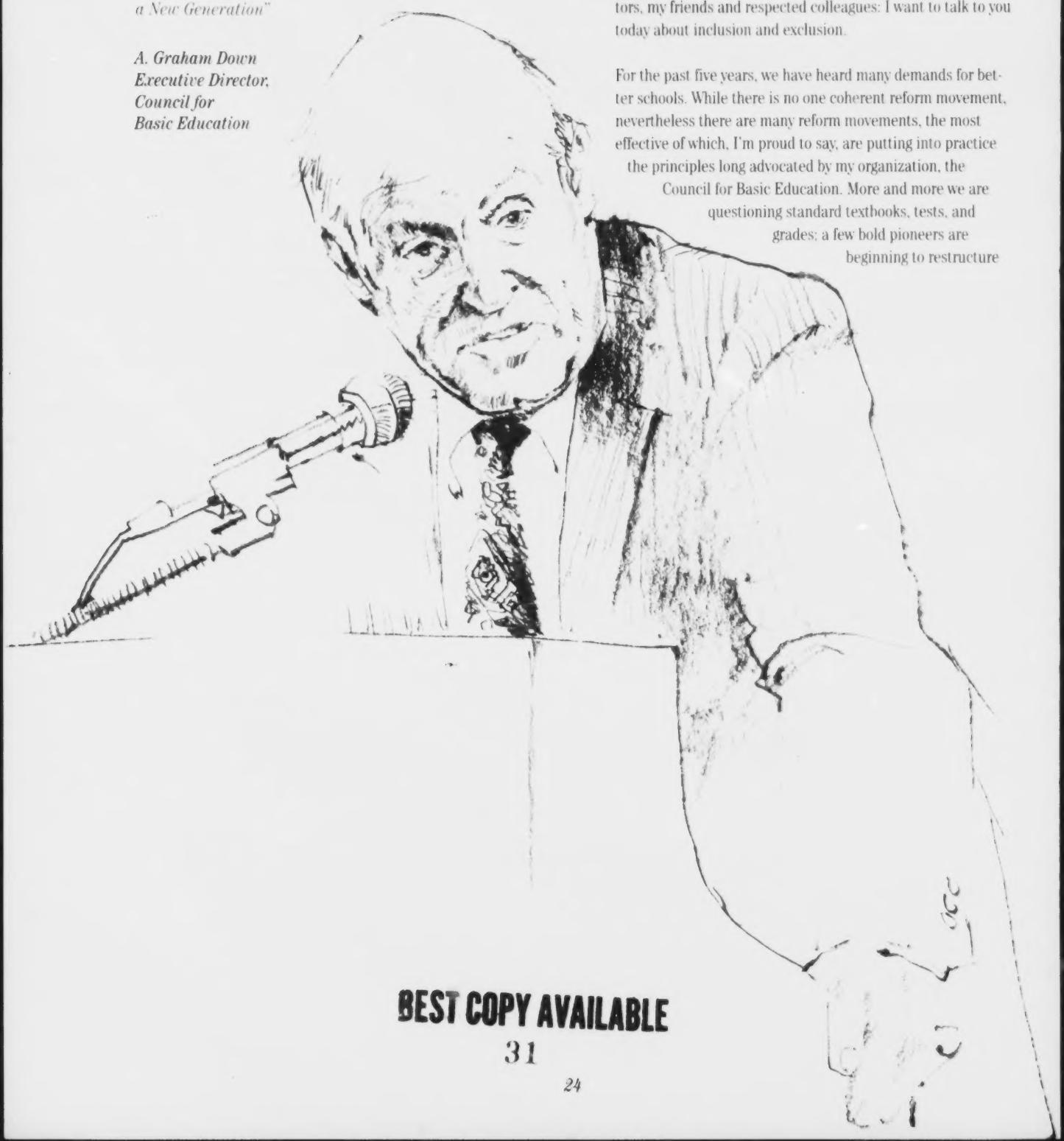
The arts can serve as an antidote to the mindset that regards education merely as preparation for employment. Exposure to the arts can prepare students to be more comfortable with ambiguity, rather than seeking instant solutions to complicated problems. "Appreciation of the arts elevates people's cultural tastes and habits of mind" and develops "a certain moral sensibility." Only by joining forces can arts educators be catalysts for change; it is time to begin "playing the politics of 'inclusion.'"

"Art Education for a New Generation"

A. Graham Down
Executive Director, Council for Basic Education

Ladies and gentlemen, professional educators, my friends and respected colleagues: I want to talk to you today about inclusion and exclusion.

For the past five years, we have heard many demands for better schools. While there is no one coherent reform movement, nevertheless there are many reform movements, the most effective of which, I'm proud to say, are putting into practice the principles long advocated by my organization, the Council for Basic Education. More and more we are questioning standard textbooks, tests, and grades; a few bold pioneers are beginning to restructure



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our schools to make real learning possible; and we are coming to realize that a sound education in the liberal arts is the birthright of all students.

In all of this great adventure of reform, where are the arts? I am sad to say that they have largely been excluded. Whether we like it or not, the fact is that the arts community, as it is broadly conceived, has been peripheral rather than central to the educational destinies of our great country. Notwithstanding such laudable efforts as the many excellent artist-in-residence programs championed by state arts agencies, the fact is that the arts count for little in the scale of priorities that our communities value for public schools.

Why has this happened? In part, because the arts were excluded by the tenets of the regrettable back-to-basics movement.

Just a word about that movement – a movement, I must say, that you should not confuse with the principles of the Council for Basic Education. For over thirty years the Council has espoused a broad definition of the liberal arts; do not confuse us with the narrow and unimaginative usage of the term "basic" as advocated in the last decade by those who chanted "back-to-basics" – as if such a simplistic mantra could return us to the days of the prim and orderly little red schoolhouse.

It is easy to see the appeal of "back-to-basics". The formula seemed to address the concerns of those who saw academic achievement levels falling as rapidly as the costs of funding our schools were rising. But the "back-to-basics" movement quickly became reactionary in its focus: "back-to" rather than "forward-to" basics. The calling card of "back-to-basics" became the three Rs – with or without the optional prayer. And the arts were excluded. They were not "useful" or "academic"; they were seen as expendable frills. And therefore they felt the budgetary ax far too often.

Regrettably, the arts have never been properly included in the general understanding of the liberal arts, most commonly defined as reading, writing, literature, mathematics, science, a second language, history, and geography. It is generally assumed that once these subjects are covered, only then, and only half-heartedly, can the arts be included in a liberal arts curriculum.

As an example, when I was privileged to be acting director to the College Board's Advanced Placement program back in the late sixties and early seventies, I inherited a program that had advanced placement course descriptions and examinations in all of these basic subjects – except the arts. When I explored this area and hunted around for funding, I was then told by ETS that we couldn't add the arts to the curriculum because the arts were "different." The arts cannot be measured; therefore, they cannot be legitimized.

Such narrow, technical thinking, then, has largely excluded the arts from a central place in our nation's educational agenda. But let me be frank: the arts are not purely victims; in part, the arts community is responsible for its own exclusion.

For one thing, I am terribly aware that arts educators have sometimes assumed that the arts are only for the talented. By including only some rather than all students, the arts have helped exclude themselves from the educational mainstream.

As the arts community began to feel itself excluded, it began to respond in understandable but inappropriate ways. When it was charged that the arts were not "useful" or "academic," how did we respond? With extraneous claims that the arts are good for reasons that have little to do with the arts themselves: that they make people better readers or writers, that they they make us better problem-solvers, or that they boost our self-confidence.

In response to attacks on the arts, it is tempting to invoke such claims, and there is some truth in them. But they weaken the arts by making them handmaidens to other subjects or skills. In the end they only further exclude the arts because they miss the real point. The point is that the arts are valuable in their own right. We deprive our children of a fundamental birthright – we deprive them of a necessary and sustaining joy – if we do not permit all of our children to enjoy the benefit of the ideas and experience of architecture, painting, sculpture, music, or drama as an intrinsic part of our shared culture and heritage.

Even as we insist on the value of the arts in their own right, we must not insist on performance as the sole valid educational experience of art. Yes, the schools should encourage and nurture those who wish to paint, or act, or sing, or play an instrument. But we can assure ourselves that the arts will be even further excluded from the educational mainstream if we continue to genuflect in humble adoration before the kinetic plumage of the marching band, or if we assume that because a child splashes paint on the ceiling that student is somehow guilty of what is vaguely referred to as creativity. This zealous allegiance to performance-based arts has excluded too many students from discovering the treasures revealed through knowledge of the arts and when the arts exclude students, the community will exclude the arts.

Having said all that, what can we do to change the situation? What can we do to make the arts central to the future of our country and central to the education of our young people, who by any measurement are our country's most precious resource?

It seems to me the way the arts can claim to lead rather than to follow is to be at the van – the avant-garde in the sense of being "avant" – the van of the various reform impulses that are informing our schools and our society right now.

Let me suggest some of the ways arts educators can be effective advocates for arts education.

I would advocate that arts educators take seriously the principles defined and advocated by the Coalition of Essential Schools and by my own organization, the Council for Basic Education. In particular, we must insist that some activities and subjects are more important than others. Or, in the words of the neat aphorism, "less is more." Our schools cannot do it all: if they are to focus on a common core of learning for *all* students, they may well have to abandon or foreshorten some of the extracurricular activities that distract schools from their central mission of helping children use their minds well. Of course it will be heretical to say it, and if you do say it you may wish to run from the onrushing crowd brandishing tar and feathers, but if the schools are to help children use their minds well, then we should spend less money on athletics or on elective courses of dubious merit – courses like "bachelor survival" or "driver's education."

We must focus our resources on what is essential, on subjects that are "generative," to use the wonderful word coined by Clifton Fadiman. By generative I mean that they empower students to have a lifelong capacity for learning, a thirst for knowledge, that far transcends the minimum commonly required by our schools. In that sense, I know of nothing more generative than the arts.

Arts educators can further support the proposition that "less is more" by helping to dethrone the demon-king of Coverage. What is so sacred about coverage? What is so useful about knowing a little – a very little – about a lot, in an incoherent, fragmented way? Even that assumes the unlikely case that students retain what is covered beyond the time of the test. To be artistically literate, must one know everything between Phidias and Picasso? On the contrary: the arts can support the idea that less is more by insisting that we stop in this pell-mell rush over the surfaces of things, that we pause and give

our students the opportunity to linger, to savor, to explore in depth and detail, to enjoy what Howard Gardner calls a "crystallizing experience." Let us not, like anxious tour guides at the exhibition of King Tut, rush the crowds thoughtlessly past each exhibit, leaving them breathless and wondering, "What was that we just saw?" Instead, let the arts insist that our students get the chance to know one form of architecture in depth and detail, or one impressionist painter, or one Shakespearean play. In so doing, our students will be better educated because they will be more likely to develop a lifelong interest in the arts in particular, and a hunger for learning in general – much more so than students with superficial familiarity with everything between the womb and the tomb.

Let me suggest that serious arts advocates should say that 85 percent of a child's time in the elementary school, and 75 percent of his or her time in the junior high or middle school, and 65 percent of a student's time at the high school level should be spent on the basic subjects, of which the arts should be one.

Second, I am sure that arts advocates recognize how much damage has been done to students by assuming that the best way to teach them is to lecture them. Some so-called art appreciation courses are guilty of inducing the worst kind of student passivity – courses in which students slouch in dark rooms, their eyes glazed, their minds numb, as slide after slide glows fuzzily on distant walls.

The arts have a marvelous claim to advance themselves by animating students and developing students as participants in learning as a joint experience, where the teacher's role is to facilitate, rather than to instruct. Indeed, I believe the arts are a perfectly wonderful way of enabling students to be actively involved in the exercise of learning through an approach that combines the history, theory, and practice of the arts.

"This zealous allegiance to performance-based arts has excluded too many students from discovering the treasure revealed through knowledge of the arts and when the arts exclude students, the community will exclude the arts."

Third, the arts could be tremendously decisive in developing interdisciplinary courses – courses that would break down the ancient but untenable distinction between departments and between disciplines. How can the impact of the French Revolution on European monarchies be understood unless you discuss the influence of the Romantic movement on the politics, the economics, and the social climate at the beginning of the nineteenth century? This involves introducing students to Shelley and Byron as well as Chopin and Delacroix.

Fourth, the arts can provide the model and inspiration for new forms of assessment. We know that "multiple guess" examinations have to go. We have to find ways of grading and scoring that help rather than harm learning. Arts educators can lead the way by helping other educators see how it is necessary, and far more fair, to assess a student's development over time. The arts, for example, can provide the model for "portfolio assessment" in other fields, such that students, rather than being subjected to the single test or series of quizzes, are viewed over an extended period, with the teacher not simply evaluating but coaching the student, praising strengths, diagnosing weaknesses, and working together to figure out ways to do better.

In short, the arts have a particular opportunity to lead the way with the kind of principles of school reform that are now being practiced in certain lighthouse schools across the country.

Sometimes people ask me what I really think the long-term objectives are of education. I remind them how narrow-minded has been the traditional view in so many of our supposedly highly developed societies that education is really a launching pad for the world of work – a training ground where people learn only certain technical skills. The arts can be a wonderful antidote to that kind of outmoded thinking.

I would hope the arts would empower students to be much more comfortable with ambiguity than we are today, when so much of our life is packaged and when students and adults respond to opportunities that savor instant gratification and instant solutions to complicated problems.

Appreciation of the arts elevates people's cultural tastes and habits of mind – or, indeed, habits of the heart. By the ideas they express, the emotion they convey, and the empathy for others they spark, the arts can also develop in all of our children a certain moral sensibility.

Indeed, the arts can inspire that student to be a disciple of continuing education, which is probably the most important ingredient that is often overlooked. We think of education as finite. Quite the contrary; education in general and the arts specifically can inform and bring meaning to students all of their lives.

Only by joining forces with the current reform impulses that aspire to transform the whole structure of learning, the whole climate of learning, the whole relationship between the teacher and student, what should be taught, how it should be approached, and what attitudes of mind should derive from it – in short, only by becoming aggressive on a whole new school agenda – can arts educators manage to develop a series of priorities for the inclusion of the arts that are far more realistic and functional for the twenty-first century than those that currently exist.

I'm calling for the arts educators to be catalysts for change – thoughtful, gradual, consecutive change – in a world where change is the only constant. I have every confidence that this audience representing the brightest and best of art educators can be leaders rather than followers. We have an unprecedented opportunity as both the new President and the public are sensitized to the necessity of making structural, dynamic changes at local, state, and federal levels in precollegiate education.

The arts have been excluded for far too long. It is time for you, as arts educators, to play the politics of "inclusion," to lobby for the arts as an integral part of a liberal education – indeed, to promote the arts as the vanguard to meaningful restructuring of the schools. All that is lacking is will. I say: Go do it.

"I'm calling for arts educators to be catalysts for change – thoughtful, gradual, consecutive change – in a world where change is the only constant."

DAY TWO

Friday, February 3, 1989

SYNOPSIS
GENERAL SESSION ADDRESS

"The Politics of Art Education"

Introduction: ***Phillip Charles Dunn, Program Officer, Getty Center for Education in the Arts***

Speaker: ***Stephen S. Kaagan, Research Professor, Center for Policy Research in Education, Rutgers University***

Respondent: ***Bruce Newlin, Superintendent of Schools, Norwalk-La Mirada Unified School District***

Discussing "The Politics of Art Education," Dr. Stephen Kaagan used the analogy of a flock of geese, who fly faster and more effectively in formation that any one of them can fly alone, to impress upon arts educators the need to work together in an organized fashion for maximum effect in forwarding the cause of arts education. This need for concerted effort was the conclusion of his recent report for the Getty Center, "Aesthetic Persuasion: Pressing the Cause of the Arts in America's Schools."

Pressures now influencing the education system offer opportunities for arts educators to participate actively in emphasizing the need for a larger role for the arts in the lives of children. Dr. Kaagan identified four issues around which these pressures are growing:

1. *Educational goals.* The growing concern over the lack of basic reasoning skills of American students represents a great opportunity for arts education. This is especially true of interest in general humanistic skills beyond art production, which give an opening to proponents of discipline-based art education (DBAE) and complementary approaches. The arts community behaves as though they are only peripheral to this debate.

2. *Clientele.* The numbers and types of at-risk students continue to rise nationwide. But arts educators seem to believe that equity only involves providing arts education where there is none now, not tailoring programs to meet the needs of special groups.

3. *The professionalization of teachers.* The call continues for such professionalization, but arts educators do not participate in this debate, even though approaches like DBAE represent an invitation for teachers to exercise greater professional province.

4. *Management control and accountability.* Arts educators have also traditionally been "standoffish" regarding the demands for increased measurement of educational progress and the need to hold everyone involved in education accountable, including teachers, students, and school districts.

Dr. Kaagan then gave four specific examples of how to take advantage of the opportunities he had cited:

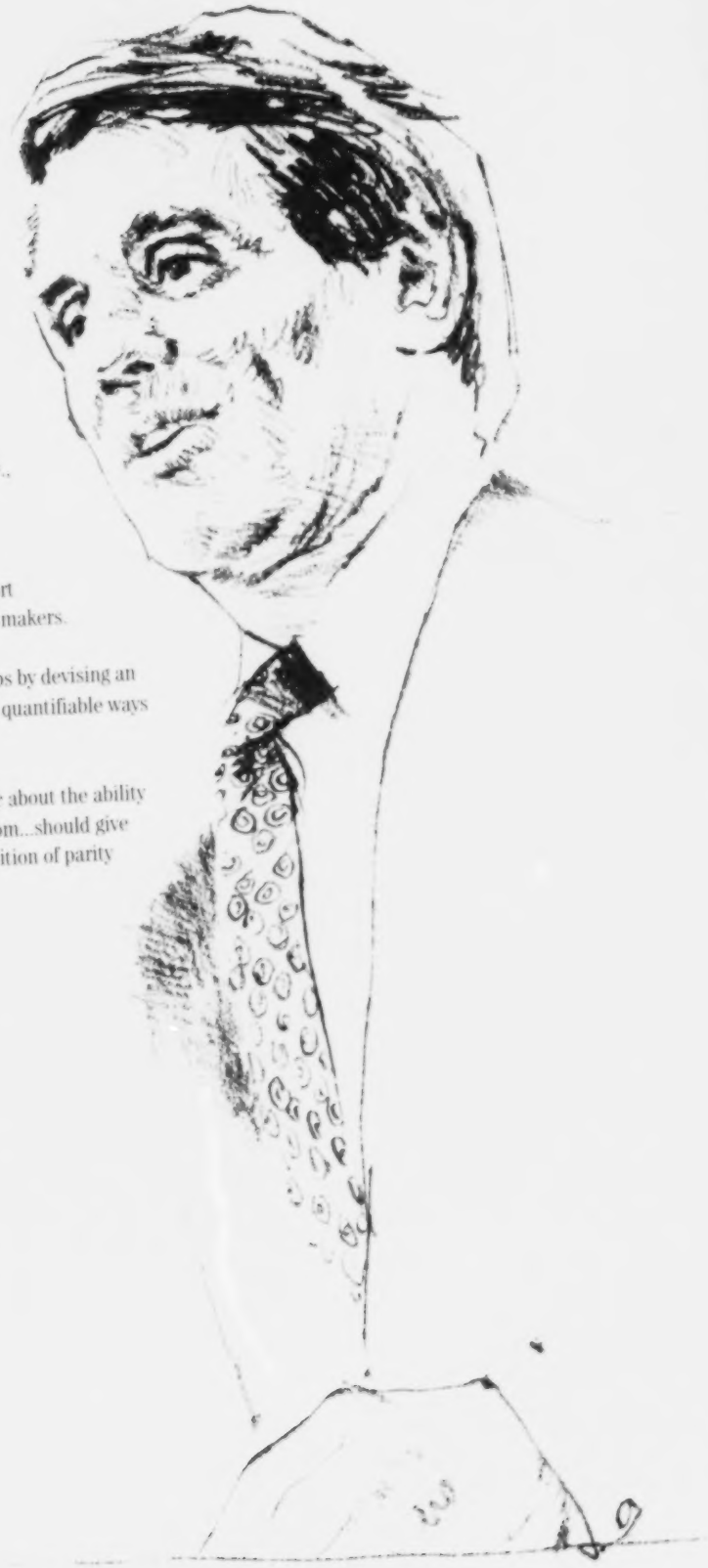
1. Form a joint working group to develop a report on the importance of the arts in fostering students' thinking skills.

2. Demonstrate to teachers and school superintendents the benefits of an arts program in aggressively serving students of marked need, i.e., at-risk students.

3. Create a new organization of arts education professionals to serve as a "master guild" to support professionalization of teachers and to lobby policy makers.

4. Participate in the debate on accountability, perhaps by devising an index indicating the progress of arts education in quantifiable ways and releasing it to media and policy makers.

Despite the obstacles, Dr. Kaagan remained optimistic about the ability to effect positive change. "Just the numbers in this room...should give us a sense of optimism about the arts assuming a position of parity in school instruction."



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SYNOPSIS OF RESPONSE BY BRUCE NEWLIN

In considering changes that are occurring within the field of art education, Dr. Bruce Newlin began by outlining three types of change:

1. *Change from the top down*. An organization is forced to make changes, but they only work in the short-term and for as long as there is pressure. Due to fickle public attention, this type of change is difficult to maintain and institutionalize.

2. *Bandwagon change*. Examples of this are new math and flexible scheduling. Arising from an attitude of, "You're doing it? I'll do it too," such changes are doomed to failure because no one knows why they are implemented.

3. *Fundamental, basic change*. This is achieved through changing people and their attitudes, in any organization but especially in public schools. It is likely to be expensive and slow, but it is still the best way to basically change an organization. In schools, the way we look at the content of our curricula and create a permanent place for the arts within it has to be addressed through fundamentally changing people's attitudes.

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In Dr. Newlin's view, discipline-based art education is the best "natural, higher-order thinking skills continuum that exists in public education." DBAE incorporates the awareness, production, evaluation, and synthesis of works of art, making it an exemplary way to teach higher-reasoning skills.

One debate continues to be whether arts education is meant for all students. What about special groups, such as special education students, for instance? Dr. Newlin believes that there is a social responsibility to make culture and art available to everyone. DBAE holds the most promise for success. He also suggested that perhaps arts educators should think of students not as "products" of schooling or as "clients," but as "knowledge workers," people whose central occupation is working with knowledge. The way students are regarded will dramatically affect how effective educators can be.

A major conflict in education today is the difficulty of making the local school or district the site of change while control of the purse strings and overall policy remains at the state or Federal level. It is very difficult to dictate education policies from state capitals to far-removed school districts. If change is to occur at the local level, the Federal/state/local relationship must be rethought.

Fundamental change will involve empowerment of teachers within certain parameters. To date, accountability has largely been discussed in easily quantifiable terms: the number of teachers in arts education, state test scores, the number of students taking college preparation classes, and so on. "If I were education czar," said Dr. Newlin, "I would control the evaluation, not change the curriculum, if I were trying to determine what students are learning."

In California, art has become more focused in terms of where it falls into the curriculum. The Norwalk-La Mirada school board, for instance, has mandated a balanced curriculum so that now, with the assistance of the Getty Center, every student in his district has weekly access to DBAE.

Education is "being held captive by professors of psychology at universities," resulting in excessive paper-and-pencil testing of large numbers of students at once. It is critical for arts educators to have a say in how school programs are evaluated in order to have a significant impact on what is taught.

A further issue is that of teaching techniques, or "what goes on behind the classroom door." The current system is to do one-day workshops for teachers and then expect them to be able to follow the program. Until people are changed, attempts to bring about the kinds of changes in quality arts education will necessarily be less than completely effective.

Questions and Answers

[redacted]

How would each speaker address President Bush as the education President?

[redacted]

(Kaagan) The majority position seems to be that regardless of assertions and rhetoric coming out of Washington, most of the action will take place at the state and local levels. If I were directing my efforts at any level in the next five years, it would probably be to the states. Accountability probably lodges more right now at the state level than anywhere else.

[redacted]

(Newlin) I would suggest that talk is cheap. I'm going to wait and see what transpires with the President; I don't want to spend any money that I don't already have and that I'm not sure is going to be there.

I think local control is a myth; it really doesn't exist as it did thirty years ago. The focus of attention probably will end up being at the state level in the very near future, but I have some concerns about making any sort of lasting changes with the state as the focus either.

San Francisco, California Unified School District

Panelists: *Jackie Nemerovski, President, San Francisco Arts Commission; Chair, San Francisco Education Fund*

Sally Ann Ryan, Arts Program Manager, San Francisco Unified School District

Pamela Sharp, Assistant Professor of Art, San Jose State University; Arts Project Manager, San Francisco Education Fund

San Francisco Unified School District has seventy-two elementary schools, sixteen middle schools, nine large comprehensive high schools, and fourteen alternative high schools. One of the alternative high schools is the School of the Arts, and two middle schools are arts magnet schools. Arts programs are overseen by the Visual and Performing Arts Program Manager, a full-time administrator, and curriculum development is directed by a part-time curriculum consultant. Students represent many different origins and cultures; less than one-third of the students in the district come from homes in which English is the first language spoken.

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The district's schools follow a core curriculum that meets standards outlined by the California State Department of Education that includes the visual and performing arts. A fundamental philosophy is that all individuals can learn to live and work in a world characterized by interdependence and cultural diversity. An important part of the diversity found among arts education programs comes from a district commitment to offering parents choices of programs to meet individual student needs. To that end, the district has established clearly defined goals to guide school staffs, parents, and communities as they develop local educational strategies to implement the core curriculum and maintain sensitivity to multiple cultures while meeting the unique needs of each school.

Diversity in arts education also comes from a long tradition of cooperative endeavors between the schools and the arts community and the independent, incremental way that programs have become established. Working together, arts educators and concerned persons in the arts community valiantly maintained arts programs during the years when public funding for arts education in California was reduced. They have provided the basis for the recent renewal of district commitment to arts education.

The renewal of arts education began in 1985 with the reinstatement of a district-wide administrative position in arts education and the provision for a part-time arts curriculum specialist. Funding for a series of symposia on art education followed, and in 1986 a conference set directions for programs in art, music, drama, dance, and poetry. In 1987 the resulting Fine Arts Guide: K-5 made its debut at a district-wide conference.

Created by a committee of artists, critics, art historians, art education specialists, and teachers, the guide provides principals, teachers, and community program developers with goals and a scope and sequence of content in art, music, drama, and dance. It contains vocabulary lists, biographies, histories, resource lists, and bibliographies for each of the arts. A separate guide contains descriptions of arts education agencies, institutions, and artists presently working in San Francisco schools. Published materials are aligned with the guide.

Implementation is under way. Increments of change are brought about by community and school partnerships that build on common goals and assume part of the responsibility for implementing the program outlined in the guide. With assistance from an arts consultant, a middle school guide is expected soon, and a guide for senior high will follow.

The overall goals of the comprehensive discipline-based program include the development of creativity, expression, and understanding of the arts, artists, and the arts community. A specific goal is the development of appreciation for the beauty and cultural diversity of the city. Content is divided into four components: perception and response, creative expression, history and world cultures, and aesthetic valuing. These components are aligned with the state curriculum framework, guides, and standards. Content is outlined in written guidelines for district-wide implementation, and units of instruction based on the guidelines are developed by teachers, arts educators, and artists working in schools to fit specific school site needs and resources.

The implementation procedures began with a conference for principals. An introductory "road show" is available to all schools, and mentor teachers are chosen to develop and test units of instruction. Professional development activities for teachers are an important aspect of implementation. Opportunities have included an intensive workshop with an eminent watercolor painter, a symposium on Asian arts, and museum discussion sessions.

Effective partnerships have been established with a wide variety of community arts agencies and institutions that serve the district with programs ranging from year-long artist residencies to performances in schools and hands-on workshops in museum settings.

Florida Institute for Art Education

Panelists: ***Jessie Lovano-Kerr, Professor of Art Education, Florida State University; Co-director, Florida Institute for Art Education***

George McGuire, Principal, North Port Elementary School, Sarasota, Florida

Nancy Roucher, Arts Consultant; Co-director, Florida Institute for Art Education

The Florida Institute for Art Education is one of six regional institutes funded by the Getty Center for Education in the Arts. The institute is made up of twenty-two representatives from major Florida arts and educational agencies, including a university, an art museum, school districts, state education agencies, and state art education associations. The goal of the institute is to develop discipline-based art education (DBAE) models in Florida schools by working with individual school districts, grades K-12. Three of Florida's sixty-seven county school districts are participating in the first year of the institute. Committed to a team approach, with teams composed of classroom teachers, art teachers, principals, and curriculum resources teachers, each district has developed an implementation plan focusing on awareness, advocacy, text and curriculum materials, inservice training, evaluation, and community resources.

The institute's emphasis is on professional development through staff development and curriculum implementation. A three-week staff development program was held in 1988, with experts from the four disciplines leading discussions with art educators and other participants.

Fulton County Schools
Atlanta, Georgia

Panelists: *Isabelle Bush, Middle School Art Teacher*

Kellene Champlin, Director of Art Education

Denise Jennings, High School Art Teacher, Department Chair

Donna Smith, Elementary Art Specialist

The Fulton County School system, which operates forty-six elementary schools, nine middle schools, and eleven high schools, is currently involved in a consolidation process to reduce the total number of schools. Located just outside the city of Atlanta, the system serves students from urban, suburban, and rural communities of Fulton County. The Art Education Department is coordinated by one administrator (a K-12 curriculum coordinator) who addresses the needs of the programs and its sixty art educators. In 1987 a sustained and knowledgeable effort toward understanding and implementing a discipline-based art education (DBAE) approach was initiated. This has resulted in the acquisition of a variety of suitable resources, pressure for quality textbooks, dissemination of information, funding for staff development, and other steps necessary to the successful implementation of the DBAE approach.

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The goal of curriculum implementation is to monitor and reinforce DBAE in individual classrooms, schools, and districts as a whole in the context of plans developed by the district teams at the summer institute. Classroom art consultants, a key component of this process, act as mentors and provide resource services for teachers. They also assist institute evaluators.

North Port Elementary School, in Sarasota County, provides an example of the impact that DBAE can have on one school. Located in the south county, the school is beyond the reach of the cultural resources of the city. Parents are primarily involved in service industries. After the school's team began to implement DBAE, the school's art program advanced from an exclusive focus on the making of art to integrated activities in the four disciplines. There is a new emphasis on cross-curricular application, with attention given to concepts, vocabulary, and art projects revolving around problem-solving. For working with the staff, the art teacher uses a district-selected text as well as a videotape series she has developed. A four-part inservice training course is also being presented to the staff by the institute and museum staff. The principal and faculty committee have committed funding to purchase necessary resource materials. General remarks from the school board, administration, and parents about the educational value of the program have been positive.

The North Port story and individual district implementation represent only one way to encourage the growth of DBAE as an important part of general education. Other strategies include inviting art educators who represent universities and museums and serve as district art supervisors to be Institute Fellows with the goal of implementing DBAE in their own settings. The Department of Education is also interested in involving the institute in their Curriculum Renewal Project, which would assist school districts in adding DBAE to their programs. In addition, the varied composition of the institute's advisory board provides opportunities for communication and support of DBAE. Visions for the future include a cadre of trained personnel throughout the state, district sites becoming regional inservice models, inclusion of music and other arts specialists in inservice education, and revision of graduate programs in state universities.

Matching funds for the yearly grant from the Getty Center come primarily from participating school districts. Substantial funding has also been provided by several state agencies and a private foundation.

The presentation centered on descriptions of the art programs at the three school levels. At the elementary level, each child receives art instruction from an art specialist for forty-five minutes per week. All activities are sequentially and developmentally geared for appropriate grade levels and include the four art disciplines: art production, art history, art criticism, and aesthetics. The elements of design as related to the art disciplines provide structure for six- to eight-week units of study (K-5) and include the four disciplines of DBAE. Schools of art and artists, with a different theme for each grade level, are studied concomitantly with the elements of design.

Contracts provide students with detailed outlines of expectations, and the students keep current art vocabulary lists and lecture notes in art notebooks; they also build portfolios. Exhibits promote community interest and generate student pride, as do art exchanges and festivals. Assessment is both oral and written and includes attitudinal checks. Auxiliary learning is facilitated via special events units involving the whole school, and two afterschool art clubs are extensions of the art program.

The middle school program focuses on the sixth and seventh grades; eighth grade art is elective. The philosophy of the middle school embraces the five goal areas of perceptual awareness, valuing art, production of art, history of art and aesthetic judgment, as well as a concern for the continually changing growth aspect of the middle school student. Organization of production units involves the elements of design and incorporates DBAE principles; exploratory units and an art history component also have been incorporated into the sixth and seventh grade program. Homework emphasizes creativity, originality, and problem-solving. Assessment involves pre-testing; formative and summative measures; affective evaluation; and long-range appraisal of the program.

The high school curriculum, based on the quarter system, includes studio and art history courses that stress the four art disciplines, with considerable flexibility reserved for teachers. Auxiliary learning is an important component of the program, and evaluation stresses a clear understanding of unit goals and objectives. A wide variety of evaluation techniques is used, and these have shown that, since the implementation of DBAE, there have been important observable changes in students in Fulton County's high school art program.

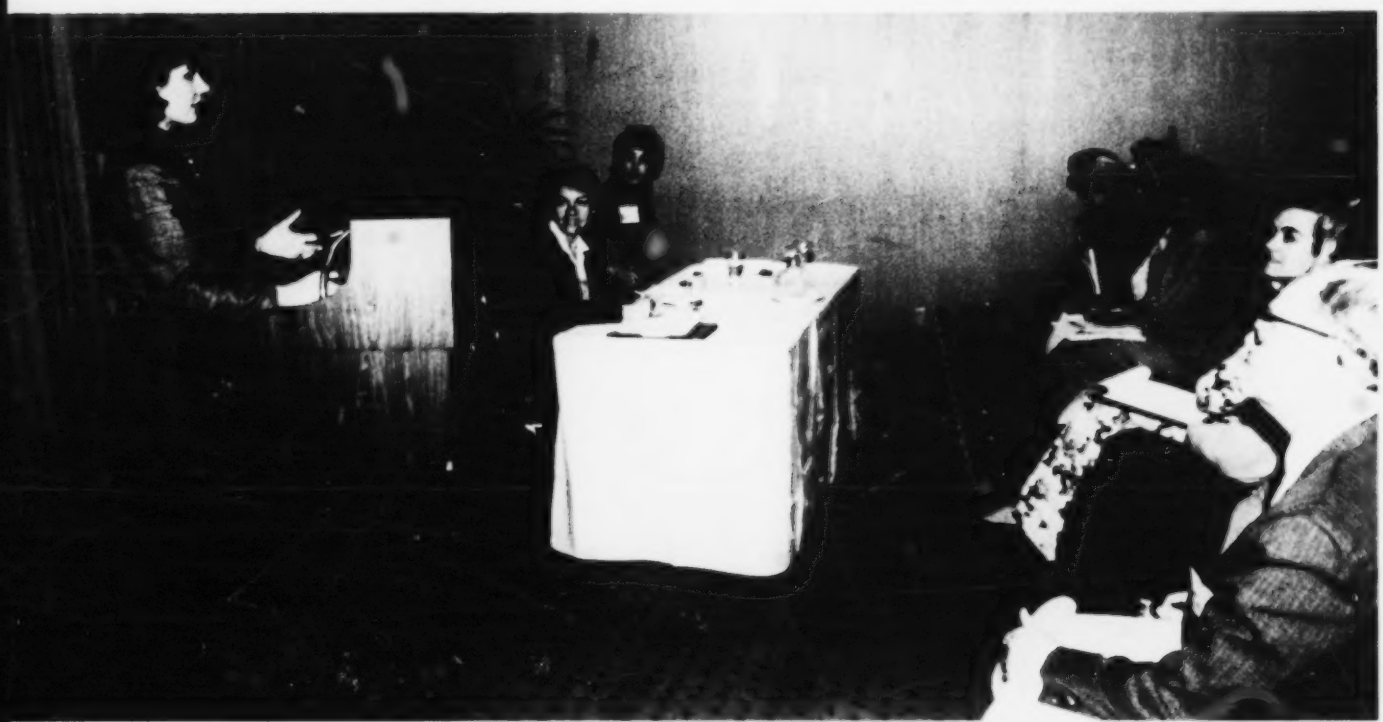
Kansas and Western Missouri Regional Institute for Educators in Art

Panelists: ***Ann Brubaker, Director of Education, Nelson-Atkins Museum of Art***

Jan Norman, Director of Admissions, Kansas City Art Institute

Denise Lauzier Stone, Assistant Professor of Visual Arts Education, University of Kansas

The Kansas and Western Missouri Regional Institute evolved from the cooperative efforts and endorsements of key organizations and educational institutions in the area, with primary leadership roles assumed by the Spencer Museum at the University of Kansas, the Nelson-Atkins Museum of Art, and the Kansas City Art Institute. Significant leadership has also come from the Art Education Connection of Greater Kansas City, a local linkage organization promoting cooperative educational programming and resource sharing among art educators at all levels throughout the area.



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The greater Kansas City area and eight Midwestern states received their first formal introduction to discipline-based art education (DBAE) through the November 1986 symposium at the Nelson-Atkins Museum entitled "Focus on Discipline-Based Art Education," cosponsored by the Art Education Connection of Greater Kansas City. In response to the resulting interest of the school districts, the Art Education Connection collaborated with the Kansas City Art Institute to offer a more intensive training and curriculum development workshop. "Theory Into Practice" served representative teams from participating school districts composed of art coordinators, teachers, and administrators. Follow-up on-site consulting visits were available to those districts requesting this service.

In June 1987, supporting institutions collaborated again to offer another follow-up DBAE Institute for Educators in Art. Teachers, coordinators, and administrators from the seven school districts that had committed to develop and implement the DBAE concept attended this seminar and proceeded with their preliminary analyses and plans. In collaboration with the Kansas City Art Institute, a Second Annual University of Kansas Regional Institute for Educators in Art was offered in October 1988, addressing the topic of "Testing and Evaluation in the Visual Arts." The intensive planning and involvement by teams of art educators and administrators, and the cooperative efforts and invaluable leadership provided by participating organizations, have resulted in a strong commitment to DBAE reforms in art education. This commitment can be seen in a variety of noteworthy changes and new developments. In particular, museums have increased direct services to school groups, such as tours and workshops, and consortium districts are now more eager to consider joint planning of museum experiences with museum educators. Also, the cultural institutions in the consortium districts have responded to the need to increase opportunities for teachers' professional development by increasing their training programs for teachers through credit courses, weekend workshops, and inservice programs. The Kansas City Art Institute and the Nelson-Atkins Museum offered a joint workshop that featured exhibitions at both institutions as well as a studio component.

The museums also are responding to an increasing demand from consortium schools for educational materials and are seeking outside funding for the development of resource materials. Although funding sources available to local cultural institutions clearly have been advantageous, further funding at both the national and local levels will be crucial to the development of resource materials and to the success of DBAE programs in general. To date, funding sources at all levels have been more receptive to grant requests because the colleges, museums, and school districts are cooperating.

The Kansas and Western Missouri Regional Institute has yielded impressive results toward the advancement of DBAE despite the lack of grant assistance from the Getty Center for Education in the Arts. An unexpected yet invaluable outcome of the consortium was the development of relationships among institutions, organizations, and school districts. However, the fiscal limitations have imposed constraints, and in general, the quality and quantity of planned activities were jeopardized. With additional financial support, more outside experts could have been utilized for presentations, consultations, honoraria, and materials.

Although much as been accomplished, the future of the consortium is uncertain. The institutes have played an important, albeit short-term role. Long-term considerations include preservice training at the university level with parallel inservice work for both educators and administrators. This work could serve to better prepare the school system for DBAE and contribute to developing more DBAE advocates. Teachers also need incentives, such as credit-bearing instruction offered for the attainment of salary increments or for professional growth points.

Wayne County Regional Education Agency, Michigan

Panelists: ***Harmon Beekman, Fine Arts Coordinator***

Arthur Greenblatt, Academic Dean, Center for Creative Studies, Detroit, Michigan

Sy Levine, Coordinator of Art, Music and Cable TV

Karen Spangenberg-Urbschat, General Education Curriculum Consultant

Wayne County Intermediate School District (ISD) is a regional education service agency which exists to provide coordination and supplementary services to its thirty-four constituent local school districts and to act as a link between local districts and the Michigan Department of Education. Students in Wayne County, the third largest county in the United States, come from a wide range of socioeconomic levels and ethnic groups. Services provided by Wayne County ISD include: consulting services in planning, developing, improving, and evaluating instruction; curriculum resources; inservice training; and coordination of special education services.

Initial exploration for incorporating the concept of discipline-based art education (DBAE) into Wayne County's art programs began in 1984. Because there are degrees of autonomy in each of the local education agencies, arts programs differ considerably, especially with regard to numbers of personnel. To develop a stronger art program, it was determined that all areas of school personnel would need to be involved, especially general education staff. Primary concerns to be addressed on several levels were grouped into the areas of advocacy and commitment, finances, professional development, and curriculum.

With regard to advocacy and commitment, the first step was to gain the support of superintendents, assistant superintendents, and school board members. At an initial curriculum briefing in 1985, Dr. Harry Broudy, Professor Emeritus at the University of Illinois, aided advocacy efforts by sharing his ideas on current thinking about delivery systems for the arts and by discussing in detail "aesthetic scanning," a method for discussing art. During 1985-1986, a series of monthly meetings with Nancy Roucher, former director of Project HEART (Decatur, Illinois), provided four local district teams of elementary personnel with workshop training in aesthetic scanning techniques. The workshop design provided for immediate classroom application of the training. It was clear that further staff development across all districts would be needed to broaden the curriculum base so that the arts curriculum would be regarded as systematic and articulated in comparison with other content area curricula and would offer a range of projects, materials, and techniques in a comprehensive manner.

In order for the original four district teams to expand the work of Broudy and Roucher to incorporate the components of DBAE, more resources and support were needed. In 1986 a consortium of eight school districts was organized to help deliver a more in-depth arts experience for elementary students. Further support was provided by local arts organizations and area universities. In 1987, the consortium was disappointed not to receive a Getty Institute planning grant, but elected to proceed with a concerted effort toward the development of a framework for an articulated, sequential K-12 arts curriculum.

In 1987 a grant from Wayne County ISD enabled the development of an Arts in Education project that incorporated the philosophy and principles of DBAE. Dr. Karen Urbschat, general education curriculum consultant for Wayne County ISD, then designed a series of staff development workshops, conducted by Dr. Michael Day of Brigham Young University, to heighten the awareness of DBAE and to provide the eight district teams with background in curriculum development and ways to develop individualized action plans for each district. Major focuses of the year's work included needs assessment, the development of grade level goals and objectives incorporating DBAE principles, the analysis of existing materials and potential new resources, and evaluation. The search for integration, balance, and the ability to transform theory into practice were hallmarks of this DBAE endeavor.

Financial commitments from the local districts provided for new staff and materials as well as inservice programs and additional consultants. Money provided by local organizations and other sources has helped to strengthen commitment at all levels.

Wayne County's DBAE program needs to be further nurtured, guided, disciplined, integrated, evaluated, and supported. Two of the original eight districts dropped out of the project because of labor and financial problems. In the remaining five districts DBAE is at various stages. Curriculum development is problematic, especially in light of individual local district needs, expectations, and staff requirements.

Robbinsdale, Minnesota
Independent School District 281

Panelists: ***Nancy Lee, Elementary Art Specialist***

Evelyn Sonnichsen, Secondary Art Teacher

Hal Wildung, Coordinator of Comprehensive Arts

District 281, Robbinsdale Area Schools, is the sixth largest school district in the state of Minnesota. It includes two early childhood centers, eleven elementary schools, three middle schools, two high schools, and one alternative school for high school dropouts. There is also the Technology Learning Campus (TLC), designed to integrate technology into the daily teaching and learning process for a middle school population. In addition to its K-12 program, the district administers a community education and facilities program designed to use available school and local resources to improve the quality of life in the community for persons of all ages.

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This report summarized Robbinsdale's efforts to develop and implement a K-12 art curriculum based on discipline-based art education (DBAE) principles. Prior to 1984, no organized visual art curriculum existed in the district. Elementary teachers utilized an "art box" of projects appropriate to grade levels that were often holiday and seasonally related. Secondary courses consisted of studio-based projects in drawing, painting, sculpture, graphics, and jewelry.

In 1984 the district hired six elementary art teachers, purchased the Hopkins, Minnesota, discipline-based art education (DBAE) elementary curriculum developed by Dr. Margaret DiBlasio, and created the position of coordinator of comprehensive arts to oversee the program. Implemented in grades 1-3 in 1987, the DiBlasio smART elementary curriculum is currently being taught in grades 1-6. An art specialist teaches every other week, alternating with the classroom teacher.

Secondary level curriculum development revision began in 1986. A DBAE approach to teaching visual art was continued and, for continuity and to comply with district guidelines, was written in the same format as the elementary curriculum. Revisions are complete for grades seven and eight, the final required class of the core curriculum in visual art. At the high school level, art may be taken on an elective basis. An Introduction to Art course and a Commercial Art course with a DBAE format are currently being piloted.

Inservice and staff development techniques are key aspects to the Robbinsdale Area Schools model. Elementary art specialists provide leadership through inservice programs for classroom teachers, and expert teachers act as mentors for others. Additional training opportunities, such as retreats, workshops, seminars and summer institutes, seek to provide participants not only with active engagement in looking at art, in using basic studio techniques, and in understanding works of art within their cultural and historical contexts, but also with theory and practice in implementing school-wide programs using discipline-based instruction. Major commitments to visual art have emerged from experiences at the district-sponsored summer institutes during June 1987 and 1988. These institutes dealt with aspects of expanding and refining the DBAE concept.

The district's model stresses the use of outside experts to address DBAE theory, concepts, and curriculum strategies. Visiting faculty have included philosophers, theorists, aestheticians, art historians, artists, art critics, and curriculum experts. All institute lectures and inservice presentations have been videotaped, providing another major implementation resource. Local corporations and arts organizations have been extremely cooperative in providing the use of their facilities to offer inservice programs for classroom teachers, administrators, school board members and parents.

Prairie Visions: The Nebraska Consortium for DBAE

Panelists: ***Sheila Brown, Director, Prairie Visions; Fine Arts Consultant, Nebraska Department of Education***

Carl Clark, Art Specialist, Westside Community Schools

Betty Nelson, Associate Director, Prairie Visions; Principal, Knickrehm Elementary School

Prairie Visions – one of six regional institutes funded by the Getty Center for Education in the Arts – is a statewide consortium of twenty-three school districts, four museums and art galleries, eight colleges and universities, nineteen educational service units, and various state arts and education associations. In 1987 the consortium received a grant from the Getty Center to plan implementation of discipline-based art education (DBAE) for the state of Nebraska over the next five years, including the administration of staff development and DBAE curriculum implementation. In addition to the five-year funding support received from the Getty Center,

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the consortium has received matching funds from the Cooper Foundation, the Woods Charitable Fund, the Nebraska Committee for the Humanities, and the Nebraska Arts Council. Efforts to plan and fund Prairie Visions represent an unprecedented statewide partnership between private foundations and public education agencies on behalf of students and visual arts education.

This presentation provided a view of the consortium's efforts to bring about change in content and instruction in art education in order to move beyond the teaching of art production primarily for self-expression and into methods of teaching that also include appreciation, understanding, and judgment.

The consortium is building two kinds of partnerships: (1) a content partnership that draws on discipline-based art education theory and (2) a human partnership that brings together art historians, art critics, aestheticians, artists, and art educators to select and refine the major ideas from each content area, outline the ways in which the disciplines can be explored, and choose those instructional methods by which art can be learned. The leadership team concept that guides implementation of DBAE is an important facet of the partnership. Leadership teams, including a principal, elementary classroom teachers, and an art specialist from member school districts, come together at a summer staff development institute to study ideas from the disciplines and practice instruction.

Organized over a three-week period, the institute provides an intensive program that includes study and practice in the museum setting as well as opportunities to refine teaching practice and develop curriculum extensions within local districts. The first staff development institute, held in June 1988, focused on leadership in discipline-based art education. The Prairie Visions plan further enhances partnerships by building on state, regional, and local networks.

Twenty-three districts are now piloting or implementing discipline-based art education under the guidance of a college/university faculty member consultant. Further technical assistance is being provided by implementation teams in each of the four regions. Besides regional support activities, there is also a faculty monitoring and consultant system, a state advisory council, and a state advisory board, all of which act as important parts of a framework to carry forward the aims and goals of the program.

The project is monitored by a performance manual, which features seventeen performance objectives that touch each component of this complex organization and provide an accountability system.

In response to the need for resources, Prairie Visions has established links with museums and has designed instructional packages to accompany a Nebraska educational television program. The consortium also plans to explore computer networking and the use of satellite communication for graduate level course work.

The Ohio Partnership for the Visual Arts: Regional Institute for Educators

Panelists: ***Evelyn Luckey, Assistant Superintendent, Columbus Public Schools***

Nancy MacGregor, Associate Professor of Art Education, Ohio State University; Director, Ohio Partnership for the Visual Arts

Martin Russell, Director, Unified Arts, Columbus Public Schools

The Ohio Partnership for the Visual Arts: Regional Institute for Educators is one of six regional sites currently receiving assistance from the Getty Center for Education in the Arts. It is a staff development and curriculum implementation program in discipline-based art education (DBAE) for district-wide school personnel in grades K-12. The consortium members who planned Ohio's regional institute include: Columbus Public Schools, Ohio State University, Ohio Arts Council, and the Ohio Department of Education. The Columbus Museum of Art also participated.

The Ohio Partnership currently includes four selected school districts committed to strengthening the status and quality of art education in their elementary and secondary schools. The centrally located Ohio districts are Columbus Public Schools, Dublin City Schools, Grandview Heights Public Schools, and Whitehall Public Schools.

The plan is to spiral out from central Ohio, adding new school districts each year. Like the districts in central Ohio, each will be clustered or linked to a university, art museum, and arts agency. The format of the Ohio Partnership provides opportunities for interested districts and art educators state-wide to observe the program and to join in the national effort to enhance the teaching of art in our schools.

Ohio's year-long regional institute is divided into two components. The first is the three-week summer staff development program. The aim is to help district team members revitalize their knowledge about art through disciplined inquiry and to plan DBAE curriculum units.

Participating districts establish a steering committee and identify their own school DBAE leadership teams. These teams include a mix of art teachers, general classroom teachers, specialist teachers, principals, district administrators, school board members, and others. The summer program includes expert and theory-to-practice lectures focused on critical, aesthetic, historical/cultural, and artistic inquiry designed to study works of art and the world of art. Practice activities, field trips, and classroom application sessions follow the lectures.

The second part of the institute is year-long implementation of DBAE in the districts. Each district develops its own K-12 plan committed to DBAE standards of excellence and uses available resources to generate curriculum units. These sequenced, integrated, written programs enable students to develop increasingly sophisticated abilities to produce, describe, interpret, understand, and think about works of art.

A spiral method of intensive and extensive coverage of one through five years is planned by the summer leadership teams for their schools. The second component of the regional institute also includes follow-up workshops and technical assistance as well as monitoring and documenting accomplishments.

The panel presentation provided the above overview of the Ohio Partnership model, then turned to professional development, finance, and advocacy efforts in two participating districts: Dublin City Schools and Columbus Public Schools.

Examples of professional development were drawn from the first- year experiences of Dublin City Schools. These included establishing a teacher-based, K-12 curriculum writing process; reviewing research literature and exemplary state curriculum guides; participating in the Ohio Partnership for the Visual Arts; attending professional meetings; and utilizing area consultants.

Program finance covered compensation to teachers for curriculum writing and meeting attendance, allocation of funding for texts and other necessary materials, and annual building support. Fee waivers for university courses were also arranged.

Advocacy efforts mounted by Dublin principals, teachers, and the Board of Education received support from influential community members and key local policy makers.

Dublin has 6,500 students, and the challenge of institutionalizing DBAE in the district is quite different from that in Columbus. Columbus Public Schools is a large metropolitan district with 65,000 youngsters.

Columbus, the lead district in the Ohio Partnership, conceptualized their K-12 plan mobilizing fourteen leadership teams with fifty-six participants. Preceeding the team identification they engaged a textbook review committee to study existing K-12 resources. A curriculum writing committee met to examine the recommended high school text, writing recommendations for the art survey course. Art teachers served on both committees. Columbus has sponsored district art teacher meetings and a DBAE curriculum writing workshop during the school year.

Columbus program finance covered activities to prepare for the Ohio Partnership and participation in the year-long institute through stipends and fee waivers. The necessary textbooks and other DBAE resources have been purchased. A technical assistant/ documentarian also was provided for the first year of implementation.

Administrative support for the DBAE program resulted from a history of advocacy activities carried out by the district's arts director and art supervisor. Board, parent, and community support has been provided to individual DBAE school teams throughout the year. The DBAE advocacy plan incorporated district goals and community values.

School District 4J, Eugene, Oregon

Panelists: *Carolyn Cochrane, Grant Coordinator*

Joan Farthing,
Monroe Middle School Art Specialist

Earl Harris, Principal,
Parker Elementary School

ugene School District 4J is located in Oregon's second largest city. The district serves students in thirty-two elementary schools (K-5), eight middle schools (6-8), and four high schools (9-12). Each of the district's forty-five schools is relatively autonomous. The district also supports nine alternative schools, including a magnet arts school.

The presence of the University of Oregon has provided the district with the opportunity to develop its own conceptual approach to discipline-based art education (DBAE) as well as to facilitate research, evaluation, and teacher inservice. Initially, the district conferred with four university consultants about the meaning of the four art disciplines and their translation into district goals. Teaching strategies developed by the consultants have been useful in the inservice preparation of teachers. Teacher training, both preservice and inservice, is an important concern in the district's implementation of DBAE, because teachers need to understand the meaning and scope of DBAE concepts so that they can successfully devise and implement appropriate teaching methods and materials.

The district has chosen to provide inservice to elementary classroom teachers primarily at the building level, rather than the district level. The challenge is to provide DBAE training for one or two art resource teachers in each of thirty elementary programs, all three hundred classroom teachers in the district who use the district-adopted curriculum, and the sixteen district secondary art specialists. This is being accomplished through building inservice programs as well as through summer institutes and a university course.

Art resource teachers are the critical link in Eugene's professional development model. An important part of this model is training in the educational change process, along with peer leadership and coaching. Follow-up training to renew and strengthen knowledge and skills is also crucial to sound professional development.

Advocacy is an essential component to DBAE implementation in the Eugene school district. The support of district decision makers, building principals, and parents gives the program the sustaining energy necessary for long-term survival. Advocacy is accomplished through formal strategies by community-based support groups composed of parents, members of local arts organizations, and other interested individuals. Issues for promotion and discussion include: the value of art education in schools, how art education relates to teaching and learning, and how art education addresses the developmental needs of children.

Because the four art disciplines are a cluster of content areas rather than a curriculum, the project leaders decided that their first steps towards implementation would be to define the content areas and then to choose and develop teaching materials and strategies. The results of this study, which included meeting with a committee of university consultants and district teachers, are reflected in the district goals, position paper, and scope and sequence. Study in the field of art criticism led the district to choose the model described by Dr. Edmund Feldman, which has been taught successfully to participating teachers as a strategy for art criticism. Aesthetics is the discipline that seemed the least accessible, both in definition and in teaching materials and strategies. The study prompted a decision to teach aesthetics as a branch of philosophy with the main strategies being those of philosophical inquiry. Teachers have learned several aesthetic thinking strategies and are developing materials based on the "Teaching Philosophy to Children" curriculum. Because there is a scarcity of good teaching methods and materials for DBAE concepts, the process of developing them both in-district and nationwide will be another important long-range goal.

One of the essential components of a DBAE program is teacher accountability and student assessment. Teachers have been working with a university consultant to develop appropriate assessment instruments, such as art portfolios, and a pre- and post-year "test" is now being piloted.

Portland, Oregon Public Schools

Panelists: *Judy Bryant, Elementary Art Specialist*

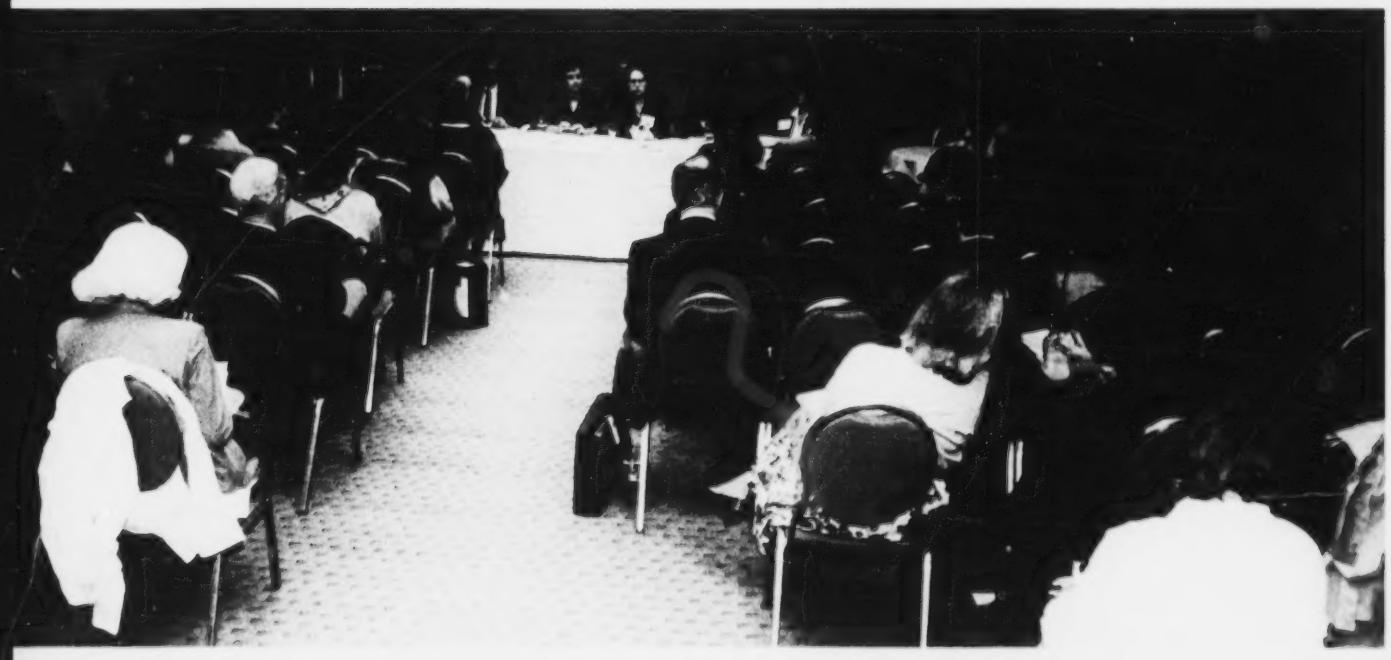
Faith Clover, K-12 Art Specialist

Olliemae Phillips, Principal, Laurelhurst Elementary School

Carlos Taylor, Director of Curriculum

Donnaclaire Taylor, Elementary Teacher, Edwards School

The Portland Public School District is the largest district in the Pacific Northwest, serving 53,000 students in grades prekindergarten (PK) through 12. The district includes sixty-one elementary schools (PK-5), seventeen middle schools (6-8), ten high schools (9-12), and nine alternative and special schools. Portland is one of the financially strongest urban school districts in the nation, which enables it to provide the educational services necessary for a quality education. The student population represents the broad spectrum of social, economic, and ethnic diversity present in the community. Although many special programs have been designed to meet the differing needs of students, an excellent general education for all students remains the highest priority of the district.



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Portland plans to complete the initial implementation of discipline-based art education (DBAE) over the five-year period 1987-1992. By June 1989, after two years of implementation funding from the Getty Center for Education in the Arts, art textbooks and supplementary curriculum materials will have been adopted and purchased for all grade levels, PK-12; half of the elementary schools will have fully trained DBAE leadership teams; middle school and high school art course outlines will have been rewritten to reflect a DBAE curriculum; all art teachers will have been involved in inservice training in elements of DBAE curriculum and instruction; funding to continue the full implementation process will be secure; and a community-wide network of support will be in place.

Preparing elementary teachers to teach DBAE in their classrooms is the most important component of a successful art program. The concept of providing professional development for a leadership team consisting of the principal and two to six teachers has been utilized. The leadership team attends an intensive three-week summer institute modeled on the Getty Institute for Educators on the Visual Arts and receives ongoing support throughout the school year. At the end of the first year, the team completes plans to inservice and support the rest of their staff in the implementation of DBAE, along with other district support staff.

Additional opportunities for professional growth have also been developed. For example, each of the DBAE consultants has developed a course for teachers, and local colleges and universities now offer both undergraduate and graduate level courses in DBAE theory and practice. Regular monthly art teachers meetings and a special inservice program provide ongoing training for all district art teachers.

Building and maintaining district-wide and community support for DBAE is another essential component of success. Efforts to gain support at all levels include development of a promotional videotape, a newsletter, a visual display, and a brochure; and a local television station and a local newspaper have promoted DBAE achievements.

Portland has adopted selected texts; however, at present there are no commercially available programs that represent a comprehensive DBAE curriculum. Therefore, the importance of the theory of DBAE and the structure of the DBAE lesson in our professional development programs are stressed so that teachers will be better able to analyze and revise written lessons as necessary. The need to infuse more lessons with multicultural content and to develop lessons that focus on local artistic resources has been recognized as a next step.

Teachers have enthusiastically embraced the goals and strategies of DBAE into their teaching, and a variety of important benefits have been reported. For example, teachers report using DBAE strategies such as aesthetic scanning to support development of critical thinking skills. One result is that students are using richer descriptive language and are displaying a greater tolerance for ambiguity and respect for the diverse opinions of their peers.

Funds from the Getty Center for Education in the Arts have been used primarily for the summer institute costs and for substitutes when teachers attend DBAE enrichment days. Portland has committed funding for an additional district art specialist position, textbooks, and additional substitute costs. After five years of implementation, the costs of program maintenance will be similar to other subject areas, and program support and funding for art will be institutionalized in Portland Public Schools.

The School District of the City of Allentown, Pennsylvania

Panelists: ***Eldon Katter, Associate Professor of Art Education, Kutztown University***

Marilyn Stewart, Assistant Professor of Art Education, Kutztown University

Barbara Weinstein, Supervisor of Fine Arts

The third largest school district in Pennsylvania, the Allentown School district has one kindergarten center and fourteen elementary schools for K-5, four middle schools of grades 6-8, and two senior high schools for grades 9-12. There are ten elementary art teachers, seven middle school art teachers, and nine high school art teachers. The district includes inner-city, urban, and suburban schools and a student population that is a rich ethnic mixture of black, Hispanic, Asian, middle-Eastern, and Pennsylvania German. The socioeconomically diverse population has major cultural centers within easy access.

Four institutions – the Allentown School District, the Allentown Art Museum, the Pennsylvania Department of Education, and Kutztown University – have joined together to promote the establishment of discipline-based art education (DBAE) programs in the public schools of the district. The consortium used a Getty-funded planning grant to outline plans for DBAE implementation. Teachers were invited to participate in pilot projects testing a new *BASIC Curriculum for Art* developed by three professors from Kutztown University, and a two-week institute was planned for Allentown participants, with representatives from associate member school districts. When implementation funding was denied the Allentown consortium, the Pennsylvania Department of Education provided funds for an intensive one-week institute,

at which participants were introduced to the concepts and skills involved in teaching DBAE using the BASIC curriculum to plan instruction. Follow-up has consisted of meetings with institute personnel and teachers to exchange lesson plans and strategies for teaching. Allentown participants are required to report on the implementation of lessons.
A day-long orientation for community members and personnel from other school districts helped to deepen and broaden interest in DBAE, and members of the institute team have been invited to other districts, in one of which the institute format has been adapted as a three-year program. To accommodate requests for information, another week-long institute will be held at Kutztown University during the summer of 1989, with the co-sponsorship of the National Art Education Association.

A significant characteristic of the Allentown model is the belief that educational change occurs most effectively when teachers have an active role in curricular change. Consequently, there is a commitment to the investment of the individual art teacher in the curriculum and to recognition of the differences among teachers and the variations in teaching strategies. The Allentown group endorsed the development of a curriculum that would balance and sequence attention to the four disciplines of art while providing a high level of autonomy for the teachers using it. *The BASIC Curriculum for Art* has been developed as a highly structured guide rather than a packaged lesson-by-lesson script, with built-in flexibility that recognizes the art specialist's extensive knowledge of art and capacity for planning instruction in ways appropriate to local resources and needs. After attending the institute, where they are introduced to the concepts and skills associated with the curriculum, art teachers write, implement, revise, and exchange lessons with their peers. Thus it is a curriculum that is completed by art specialists for art specialists, to best meet the needs of their immediate communities.

The corporate community and general public have become increasingly aware and supportive of DBAE through advocacy efforts that include structured receptions, orientation days, and institutes. Advocacy is also promoted in less structured ways. The educational staff of the Allentown Art Museum, for example, regularly includes DBAE concepts in the materials developed for use in the museum by docents and the public. Allentown teachers have been promoting DBAE in their own and other school districts through presentations at professional meetings and in newspaper coverage of their art room activities. And Kutztown University faculty members have conducted graduate courses and research projects in DBAE curriculum development. Exposure from these sorts of activities has broadened the readiness base for DBAE and has led to increased requests for future inservice and art education institutes.

School District of Greenville County, South Carolina

Panelists: *William Gay, Jr., District Art Consultant*

Patrick Grills, Secondary Art Teacher

Judy Timmerman, Elementary Art Specialist

Consisting of 102 elementary, middle, and secondary schools and centers, the School District of Greenville County has a history of supporting the arts for students at all levels as an integral part of the total school curriculum, on a par with other disciplines in philosophy, funding, and programming. Through a discipline-based art education (DBAE) approach initiated in 1984, students are given a rigorous, sequential, developmental program that emphasizes the four components of aesthetic perception, creative expression, visual arts heritage and aesthetic valuing.

The structure of the art program reflects the goals of the school district, the National Art Education Association, and the guidelines mandated by the South Carolina Department of Education. Suitable textbooks, teaching materials, and other curriculum supports have been adopted to provide opportunities for perceiving, producing, and appreciating as well as talking about art. Art teachers are allowed flexibility and opportunities for innovation; however, the instructional program focuses on creative problem-solving, higher level thinking skills, basic skills, and the content from the art disciplines.

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An important aspect of the district's program is a wide variety of professional development initiatives such as workshops, seminars, graduate studies, and a juried art teachers' exhibition. Areas of professional development are directed toward a discipline-based approach that focuses on current methodology and strategies that will enhance the ability of teachers to provide students with appropriate art experiences.

Distinguished authors, nationally known art educators, and outstanding resource persons have presented teachers with a wide range of issues and perspectives on discipline-based art education. Professional development initiatives are reinforced by the abundance of local museums and galleries as well as the Human Resources and Development Center for the School District and the South Carolina Art Education Association.

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A second important initiative in the art program is the art curriculum. All of the curriculum materials have been designed to reflect the four components of the discipline-based approach. The focus of the art program is on creative thinking and problem-solving, rather than the limited area of "production."

Three curriculum documents reflecting DBAE initiatives were developed by committees of art teachers representing the three school levels. Working with a curriculum consultant, teachers developed specific student "learning expectations" based on the four DBAE skills components and produced fliers or documents with learning expectations for each subject area and for each level. Although the elementary guide is still not complete, the new lesson plan format and instructional objectives have been completed by the Curriculum Guide Revision Committee.

A number of techniques have been used to inform school administrators of the curriculum initiatives in art. The art consultant addressed a group of elementary and secondary principals during an orientation session at the beginning of one school year. During observance of Youth Art Month, a memorandum with attached materials and booklets was sent to school administrators. Art teachers regularly receive important articles and information on current trends in art and issues related to DBAE.

A third area of concern centers on how to address the four art disciplines and involves the following sub-topics: the traditional versus the DBAE approaches to classroom instruction, experimental and alternative instructional strategies, development of an elementary and high school lesson format, and positive and problematic aspects of the DBAE approach.

Southeast Institute for Education in the Visual Arts (SIEVA) Chattanooga, Tennessee

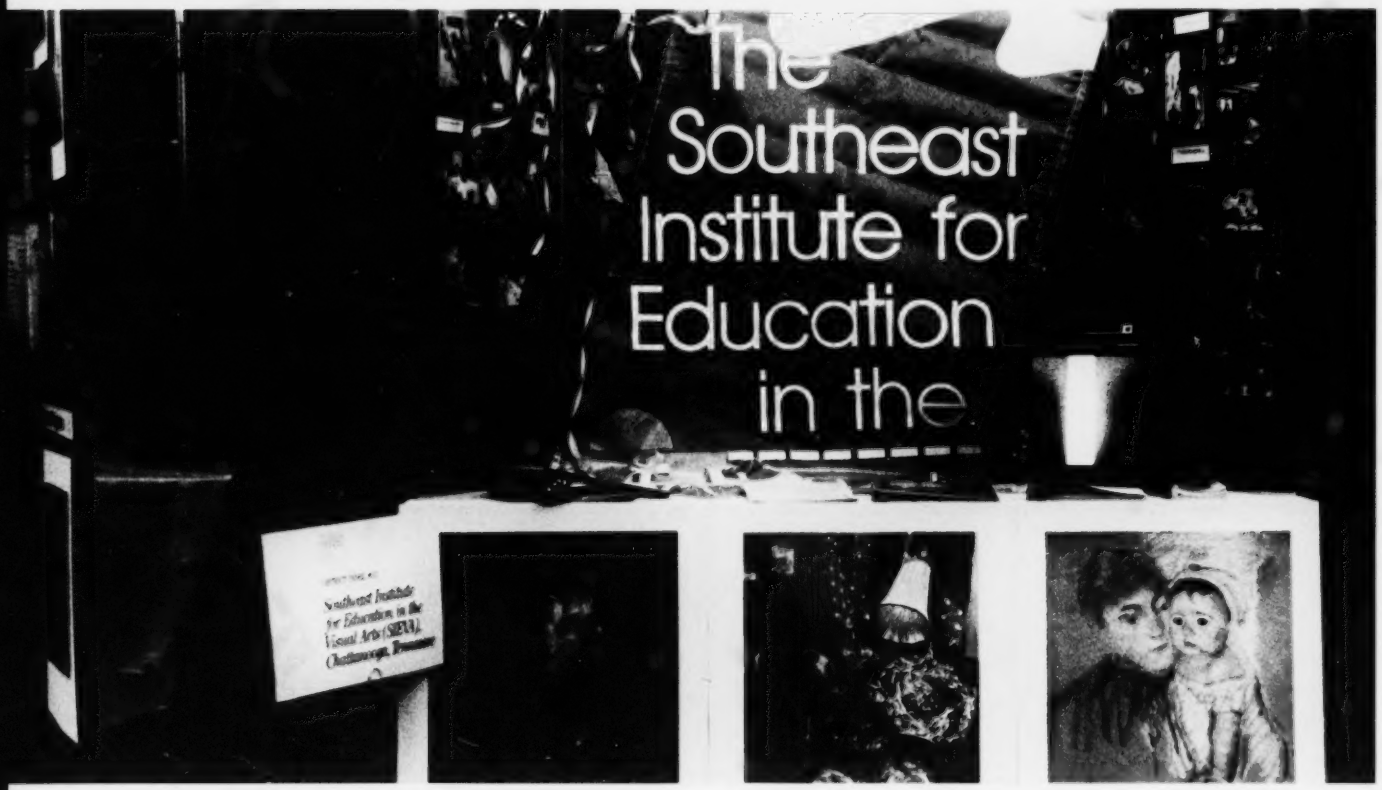
Panelists: ***Christina Campbell, Coordinator of Art, Hamilton County Department of Education***

Betsy Donahue, Curator of Education, The Hunter Museum of Art

Anne Lindsey, Associate Professor of Art, University of Tennessee at Chattanooga; Director of SIEVA

Scott Sanders, Supervisor of Art, Chattanooga Public Schools

This regional project is composed of a consortium of the University of Tennessee at Chattanooga, the Allied Arts of Greater Chattanooga, the Chattanooga Public Schools, Hamilton County Department of Education, and the Hunter Museum of Art. The Southeast Institute for Education in the Visual Arts (SIEVA) began its first summer institute in July 1988. The institute was designed to foster staff development and curriculum implementation in discipline-based art education (DBAE) programs for elementary and secondary school teachers. Qualities unique to SIEVA include: the makeup of school teams from participating districts, the selection process, the team participation cycle, opportunities for Implementation Enhancement grants, a DBAE resource center, support services, fall and spring renewals, and evaluation



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and monitoring. A regional grant awarded by the Getty Center for Education in the Arts (one of six throughout the nation) and matching funds from the Gherkin Foundation provided initial support for the project.

The geographical areas served by the institute vary in populations, economies, and arts resources, and range from urban and suburban to rural and mountain; from moderate income to dire poverty; from possessing well-established resources in the arts to severe cultural deprivation. To accommodate this diversity, each of the lead districts, Hamilton County Department of Education and the Chattanooga Public Schools, has developed and fostered unique, exemplary approaches to implementation of DBAE techniques. Individual classroom teachers have also made significant contributions to the implementation process, and various schools can serve as models for staff development, resource utilization, and methods of working with DBAE.

One of the major strengths of the institute is a sense of community, evidenced by the consortium's wide support of the project. This support is an intrinsic part of SIEVA's continued development. For instance, a history of support and interest from the Hunter Museum of Art has strengthened the impact of DBAE for the two pilot districts. Cooperative museum projects include: posters, slides, and a video project as classroom resources; participation of museum personnel in the 1988 summer institute; and free memberships to school personnel participating in the 1988 summer institute. Prior to the establishment of SIEVA, other cooperative projects provided firm groundwork for beginning initiatives.

For the first two years of the institute, the focus will remain on the elementary school team from the lead districts. These teams are composed of a principal and two teachers, with a secondary art specialist and a museum docent or education staff person as resources. In year two, the institute will be opened to additional lead districts. In year three, a new component will be added for art specialists, and the consortium will sponsor a leadership conference.

Provo School District, Utah

Panelists: ***Bonnie Busco, Elementary Art Teacher and Art Specialist***

Linda Peterson, High School Art Teacher, District Art Specialist, Department Chair

Lorna Teeter, Middle School Art Teacher, Department Chair

Provo School District is located in an urban/suburban area in central Utah. The district serves 12,912 students in twelve elementary schools, two middle schools, and two high schools. Elementary schools are organized into self-contained classes in which teachers are responsible for instruction in all areas of the curriculum, including art. However, a designated classroom teacher provides specialist support and assistance, particularly with art instruction and materials. Middle schools each have two full-time art teachers, and there is a required art course in the seventh grade and several art elective courses. High schools offer art as electives. A district art committee meets regularly to develop, refine, and coordinate the secondary art curriculum as discipline-based art education (DBAE) principles are incorporated into all courses. This group also acts as an important resource to elementary art teacher specialists. Because Brigham Young University (BYU) is located in Provo, the district enjoys a close working relationship with the university and has access to the resources and expertise of the BYU Art Department.

Provo's discipline-based art program was established by using existing procedures for curriculum development. An art instruction review in 1984 determined that the goals of DBAE were consistent with identified needs, and Dr. Michael Day, head of art education at BYU, encouraged links with the Getty Center for Education in the Arts, which resulted in grants for teaching materials and for inservice and outreach activities.

Implementation of the program was facilitated by the district's career ladder model, which provided time and resources for training teachers in the new curriculum. During 1985-1986, Dr. Day trained elementary art teacher specialists who implemented DBAE in one class in each school as a pilot project. A key to maintaining and improving the DBAE program is the support provided by the elementary school principal in combination with the specialist art teacher. They work closely together as an instructional team to provide supplies, equipment, inservice training, and evaluation for individual teachers and the program as a whole. With initial work begun in 1986-1987 by a committee of secondary art teachers, the expanded secondary DBAE art curriculum now correlates with the elementary art goals and enhances existing secondary art programs while also meeting state art core requirements. The creation of a five-year plan for DBAE art curriculum development will insure a continual building process in the secondary schools.

The four DBAE disciplines of art history, art criticism, aesthetics, and art production are addressed in a structured curriculum supported by appropriate textbooks, resource materials, and enrichment projects. The DBAE approach is also enhanced by a wide variety of educational techniques and materials, including study of designated artists at each grade level, preference games to develop critical thinking, activities designed to apply aesthetics to everyday life, museum visits, and sequentialized student projects, K-12, which integrate DBAE principles.

The enthusiasm of teachers for the DBAE program is clearly related to the quality of leadership and commitment in each school. Because they are directly involved in the curriculum development process, teachers feel more responsible for the curriculum and become more involved in the learning gains of their students. Both teachers and students have reported significant gains in self-confidence and personal pleasure as they increase their ability to discuss, analyze, and judge art. Parents have remarked on the willingness of their children to share art appreciation at home.

The district has built a base of active support for DBAE through partnerships with the Getty Center, Brigham Young University, the Parent-Teacher-Student Association, and local artists and businesses. Future plans include a program for inservicing new teachers, an annual review process to set new directions as needed, tools to assess student learning and teacher effectiveness, and directions for program maintenance.

SYNOPSIS
GENERAL SESSION ADDRESS

Introduction: *Leilani Lattin Duke, Director Getty Center for Education in the Arts*

Speaker: *Stephen Mark Dobbs, Senior Program Officer, Getty Center for Education in the Arts*

In the first century, said Dr. Stephen Mark Dobbs, the poet Virgil wrote that thought and practice might gradually forge many an art. One might update him today by saying that thought and practice might gradually forge many an art education.

The word "theory" is derived from a Greek word meaning a looking at, or a viewing. Theories can explain and expand the world. They can also provide cues to effective practice, a process called implementation.

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The relationship of theory to practice is often idealized in education; it is assumed that one affects the other. But if this is to be the case, it is necessary to resolve the difficulties of implementation that often frustrate the good intentions of those teachers who try, in Virgil's words, to forge thought and practice.

Although some believe that art education ought to be based primarily on a teacher's fund of experience and intuition, others feel that exemplary practices are based upon sound theories. However, anyone who visits teachers in classrooms can readily observe that there exists a gap between the prescriptions reported in the research journals and actual classroom instruction.

There are generic problems in converting theory to practice which are not peculiar to the art field:

First, it must be acknowledged that publication does not automatically lead to an application of theoretical findings. Many teachers complain that journal reports too often are unresponsive to their needs because researchers do not understand the realities of their situations. There must be a greater effort on the part of researchers to communicate clearly and effectively with practitioners – perhaps an educational broker role might be created to bridge these two groups – and research should be strongly shaped by the needs of the classroom.

Second, theories are usually designed for general situations, while classrooms are "paradigms of idiosyncratic circumstances." Often proposals are formulated without regard for cultural backgrounds or learning styles. There must be more sensitivity to the increasing pluralism of this country's school populations.

Finally, most practitioners work under constraints that hinder further educational development. Even though the opportunities for teachers to continue their own educations are usually limited, they are required to keep abreast of new developments. Expectations must be tempered by the realities of a social order that generally refuses to put its money where its mouth is, including "education Presidents."

To move effectively from theory to practice, these general obstacles to implementation must be confronted. The theme of the conference, "future building," means looking for new ways to build art education, and utilizing theories that show promise in providing good foundations for quality programs.

Since the Pennsylvania State University seminar in 1965, educators have wrestled with implementing art education in the many ways it is represented, including discipline-based art education (DBAE), which holds expectations for children exceeding what many have perceived as boundaries for the teaching of art in schools. For example, even young children can evaluate their responses to art; criticism does not have to belong only to a select group. If this is so, there should be teachers of art engaged in critical analysis all across the country. But many teachers have not been schooled to work with children in that way, and even those who are sympathetic to this approach often are not provided with sufficient curriculum resources by education policy makers.

The Getty Center for Education in the Arts works with many groups across the country in seeking ways to address the issues and challenges, such as the one noted above, that are specific to the process of implementing DBAE. These fall into three categories: professional education, curriculum development, and assessment.

1. *Professional education.* Most teachers do not have the training to teach content from the four foundational art disciplines. If they have any professional art preparation at all, it is mostly studio work and some art history.

2. *Curriculum development.* Written curricula and instructional support materials, such as reproductions of art works, must be made available in classrooms, and instruction and learning must be sequentialized. "Because the discipline-based art education approach is based upon a sequential and cumulative program in art over twelve years...it is essential that the grades relate to and build upon one another."

3. *Assessment.* This continues to be a major problem area in converting DBAE theory to classroom practice. The accountability trend in general education continues, and yet there is a severe shortage of procedures and instruments for measuring DBAE. The field is pressured "to demonstrate that significant learning is being accomplished by the reform of the art education curriculum."

As innovations and insights develop in overcoming the problems of implementation, that information must be widely disseminated. Resources include the Curriculum Development Institute workbook of sample DBAE units, which the Getty Center will be circulating next year; articles in professional journals; state art education newsletters; and upcoming monographs on the four disciplines to be published by the University of Illinois Press.

"It is our mutual task, from wherever we stand, to encourage well-grounded theory which leads to well-founded practice.... Only by creating such a fit between these two aspects of our professional endeavor can the fullest possibilities of discipline-based art education be realized."

"Discipline-Based Art Education: Moving From Theory to Practice"

Stephen Mark Dobbs, Senior Program Officer
The Getty Center for Education in the Arts

In the first century the poet Virgil wrote that thought and practice might gradually forge many an art. He had no idea how challenging such a prescription would be in a complex world of increasingly diverse thoughts and practices. Nineteen centuries later we might update Virgil by saying that thought and practice might gradually forge many an art education.

In modern parlance we label the thinking generated to account for various phenomena as "theory," a word derived from the Greek "theoria," meaning a look at, a viewing. Notice the way in which the visual metaphor is strong in the origin of the word. Theory is the product of observation and inference that leads to the formulation of ideas about apparent relationships and underlying principles at work. Theory is created to explain and interpret.

Some theories are presumably well-established, based upon facts and inferences generally accepted by a significant degree of professional consensus – at least until proved otherwise. Of course theories change. Logically we would expect the practices presumably derived from them to be modified also. Progress occurs when we put our understanding to use. As my colleague Phil Dunn has put it, where would we be if Thomas Edison's approach to enhancing illumination had involved perfecting the candle wick?

So theories have two important functions. First, they are expository; they inform and help us understand the world. Second, theories may also have utility: they provide cues to effective practice. We call this process implementation.

But the utility of theories is never cut and dried. We might say that, like beauty, theory is often in the eye of the beholder. The usefulness of theory is always subject to some personal perspective. For example, if one works in a professional setting where people are expected to produce ideas and are rewarded for doing so, theory construction is likely to be highly valued.

But let's look at a different beholder. The teacher in the classroom has been exposed to theories in his or her professional preparation and in post-certification reading and lectures. However, the value of such theories is not likely to be in the professional reward structure, for there usually is no expectation that teachers will engage in theory construction. Schoolteachers invest their energies more in pupils than in publications.

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For too long those of us in the universities, and in particular the teacher education departments, have not given sufficient attention to our colleagues in elementary and secondary schools who put theories to their ultimate practical test with students. Teachers have been telling us that our relatively infrequent excursions into the classroom to conduct experiments that will validate our theories do not furnish the complete picture.

Yet the relationship of theory to practice is one that has traditionally been idealized in teacher education. It is often taken for granted that one affects the other. I recall a story about Jascha Heifetz, the violinist. Shortly after his appointment as professor of music at UCLA he was asked what had prompted this change of direction in his career. "Violin playing is a perishable art," said Heifetz. "It must be passed on; otherwise it is lost." Then, with a smile, he added, "I remember my old violin professor in Russia. He said that someday I just might be good enough to teach."

In the field of art education the gulf between theory and practice has been regularly addressed in the professional journals. But the bottom line has always been implementation. How can we resolve those tough issues that often frustrate the good intentions of teachers who try, in Virgil's words, to forge thought and practice?

To add fuel to the fire, the unique qualities of our discipline have given rise to a mystique that some believe precludes art being amenable to educational research and thus impervious to theory-making in the traditional sense. This view holds that theory about teaching and learning in art ought to be based on the teacher's fund of experience and intuitions about artistic nurture and development.

Holders of such views are particularly opposed to the adoption of techniques used in the social sciences for research and theory development in art. They have some cogent objections to such methods, especially where the techniques employed to investigate other subjects have been mapped onto art education without regard for the qualitative differences that exist between art and other areas.

Nevertheless, even for those of us who believe that exemplary practices are based upon sound theories, the gap may be confirmed by anyone who visits teachers in most school classrooms. How often do you see instructional behavior based on findings reported in the research journals? Do teachers implement the concepts by which they were originally initiated into the profession?

I'm speaking now of generic problems in the conversion of theory to practice, regardless of the subject field. First, we need to acknowledge that application of the findings of research or insights of theory to classroom practice are not an automatic consequence of publication. Many teachers say that journal reports and workshop presentations are often irrelevant or unsympathetic to their needs, and that the world of the researcher and theorist can be arcane and remote. Unfortunately they often do not know schools – know what goes on behind that classroom door, as Bruce Newlin put it, where the realities of teaching and learning are unaffected by theoretical obfuscation.

To remedy this problem requires greater effort on the part of theorists to communicate clearly and effectively with practitioners. Perhaps a kind of educational broker role might be created to translate, interpret, and mediate the application of theory to practice. In any case, theory makers must be open to dialogue with practitioners and listen carefully to the fund of experience out of which important lessons can be learned. In fact, the agenda for research and theory-making should be strongly shaped by the needs of the classroom for implementation of good ideas.

A second general problem in moving from theory to practice is that theories are usually designed for general application, but classrooms are paradigms of idiosyncratic circumstance. Too often what is proposed is formulated without regard for such variables as cultural background or learning styles. Particularly in contemporary America, where, as our speakers yesterday afternoon all pointed out, the demographics of the classroom are shifting dramatically, sensitivity is required to the pluralism that is just beginning to assert itself in educational policy-making.

A third problem in translating theory into effective practice has to do with the constraints under which teachers work in most educational settings. For example, the opportunities for professional development, for teachers to continue their own educations, are usually very limited. To ask that they stay informed and keep up with new theoretical developments without providing time and resources for teachers to do so is irresponsible.

The recent wave of national reports on the reform of American education all reiterate that continuing professional development and proper support of the instructional program are remedies long overdue. Aristophanes made the remark that you cannot teach a crab to walk straight. We might add that it is enough that teachers even help us learn to walk at all. Our expectations must be tempered by the realities of a social order that refuses to put its money where its mouth is, and that includes so-called education Presidents.

To move effectively from theory to practice in art education, we need to face these and other practical issues of implementation. This is the theme of the conference: future building means looking for new ways to build the practice of art education, utilizing theories that show promise of providing a foundation for quality programs. This raises the question: what kinds of support is that foundation providing?

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"To remedy this problem . . . perhaps a kind of educational broker role might be created to translate, interpret and mediate the application of theory to practice."

In art education the ideological dialogue since the 1960s has been focused largely on the reshaping of the school art lesson to reflect the multifaceted encounter with art now prescribed by almost every state curriculum framework. A multidimensional approach, which goes by several names, including discipline-based art education (DBAE), is based upon theories that have been elucidated in the literature and in the teacher preparation programs of the field at least since the Pennsylvania State University seminar in 1965.

At that meeting, art educators sought to capitalize on the rich array of experiences it is possible to have with works of art. These include the making of art, responding to the qualities of visual form, understanding the roles of art in culture, and addressing questions raised by the nature of art.

In the decades since Penn State the field of art education has wrestled with the practical problems of implementing quality art programs. These problems are generic to all approaches that hold high aspirations for teachers and students, including discipline-based art education. I say this because it is not easy to move from theory to practice in any case, but it is especially challenging when the theory is ambitious and requires new ways of working.

Discipline-based art education includes expectations for children that exceed what many have traditionally thought of as boundaries for the teaching of art in schools. For example, consider the teaching of critical analysis of imagery, an activity endorsed by state frameworks, the National Art Education Association, the National Endowment for the Arts, and scores of other advocates.

There is abundant evidence that even very young children can learn to describe, interpret, and evaluate their visual perceptions. Criticism and even connoisseurship need not be the monopoly of the college student or museum curator. Why shouldn't we give children the opportunity to develop the same facility displayed, for example, by the painter James McNeill Whistler, who made no secret of his dislike of Joseph Mallord Turner's artwork? Someone once asked Whistler if he would give advice as to whether a certain picture was a genuine Turner or an imitation. Said Whistler, "That is a fine distinction."

In fact the systematic examination of works of art has been studied under many conditions, and the educational profit of such activity in encouraging a richer visual experience is well documented. Thus we are entitled to conclude from both philosophical and empirical inquiry that critical analysis should be included as a contributing component in a school art program. Why then aren't such practices in art education universal? Why do we not see throughout the nation's schools kids of all ages looking at, talking about, and perhaps even writing about art? Why do all teachers of art not strive to develop an art vocabulary with their students and engage in critical analysis using language appropriate to their pupils' cognitive and educational level?

The reasons have to do with implementation. Many teachers of art were not themselves schooled to work in that manner with children. If teachers are not taught these forms of understanding and how to practice them, we can hardly blame the teacher. But even those professionals sympathetic to the development of critical analysis are often handicapped by insufficient curriculum resources. Or they may lack the appreciation and support of educational policy makers for the importance of taking children to museums, where they can practice their critical analysis skills with real works of art.

As I said, we have to consider new ways of working to move from theory to practice. Therefore let us focus on three of the most significant problems that have arisen in the implementation of discipline-based art education programs. I will also briefly cite examples of how these problems are being addressed by practitioners throughout this country. In addition, this audience had the opportunity earlier today to hear first-hand accounts by representatives from school districts in fourteen states who presented strategies for implementing DBAE-oriented programs.

As to the role of the Getty Center for Education in the Arts: we work in partnership with school districts, teacher education institutions, professional organizations, and many other groups and individuals to implement discipline-based art education. The Center plays a sponsorship role in some, though not all, of the projects I will mention in discussing how the field is moving from theory to practice.

The first problem area is professional education. Most art teachers and elementary classroom teachers who teach art have had professional training that did not adequately prepare them to teach content from the four foundational art disciplines. Classroom generalists have often had no professional art preparation whatsoever, but even for art specialists their programs at teacher education institutions have generally been heavily biased toward only a portion of what both adults and kids need to experience and learn in art.

The typical profile of a preservice or credential program is probably familiar to most of you: the majority of work is taken in studio art, with a token amount of art history. How then can we expect practitioners to implement a DBAE or any other multifaceted program?

"There is abundant evidence that even very young children can learn to describe, interpret, and evaluate their visual perceptions. Criticism and even connoisseurship need not be the monopoly of the college student or museum curator"

The answer is being demonstrated, for instance, at Ohio State University, where a project team involving an art educator, an art historian, a professor of philosophy, and local teachers from elementary, middle, and high school levels is designing a new course called "Aesthetics in Visual Art Education." Although the subject of aesthetics or philosophy of art is often regarded as the most difficult of the disciplines to teach and translate into classroom practice, the Ohio team is future-building by exploring ways to make aesthetics less mysterious and esoteric than it has traditionally been perceived. By creating bridges of knowledge and understanding, the theories taught to future teachers stand a better chance of being translated into practice suitable for school classrooms.

The Ohio State project is joined by those in California, Florida, Illinois, Indiana, Kansas, Nebraska, Oregon, Texas, and Utah. In all of these preservice art education programs, faculty teams are exploring how to implement DBAE more effectively. Each of these projects is facing the problem in a different way: some are creating new core courses, others are experimenting with video resources, and so forth. The California State University system has also made a commitment on its nineteen campuses to strengthen the stance and broaden the horizons of their teacher preparation programs in art.

Another example of the implementation of discipline-based art education through professional education occurs in the inservice area. The National Diffusion Network (NDN), a unit of the United States Department of Education whose goal is to disseminate educationally effective programs, has recently adopted a project called "Improving Instruction in Visual Arts Education." Its purpose is to offer to school districts throughout the country effective staff development and curriculum implementation processes that have been created for discipline-based art education.

Through a wide range of workshops and technical assistance, these NDN inservice activities will help teachers acquire more knowledge about the art disciplines and employ new skills and strategies for teaching art. Because this is a national program, it offers the prospect of helping an increasing number of school districts adopt discipline-based art education in accordance with their own needs, circumstances, and resources.

Still another initiative designed to facilitate DBAE implementation through professional education is the pilot project here in Los Angeles where professional artists from the community work with teachers to extend the written DBAE curriculum. The dynamics that can be nurtured through such collaborations or by those that exist between art specialists and classroom teachers offer promise of the fulfillment of a major goal of DBAE and of the Getty Center: to help students acquire knowledge, skills, and understanding of art from the best qualified instructors available.

A second problem area for the implementation of discipline-based art education, one that follows closely on the heels of professional education, is that of the availability of curriculum and instructional support materials that can be drawn upon by teachers at all levels. Because the discipline-based art education approach is based on a sequential and cumulative program in art over twelve years, and not one year of art education twelve times, it is essential that the grades relate to and build upon one another.

To do this requires a written curriculum, one created in the district, adapted from some other educational entity, or purchased from commercial publishers. Such resources need to

be accompanied by reproductions of works of art that are used to stimulate children's critical analysis, their understanding of art's cultural content, and as a cue for their own art making. It is encouraging that there are currently more reproductions of museum quality art works available than ever before. And the forms in which they may be accessed, including new video technologies, continue to be expanded.

As with all educational change, it costs money to bring such improvements into the classroom. The curriculum development effort must be reinforced by an awareness among school boards, superintendents, and principals of the necessity of providing instructional support as well as professional education for the teacher of art in a quality program.

There are a number of curriculum-making initiatives under way that are very promising. In Fulton Country, Georgia, award-winning lessons have been developed for elementary and middle schools that employ the multifaceted approach, and the material was entirely generated by the people within the district. In San Francisco a similar effort has been launched to bring that city's art program in line with the specifications of the California curriculum framework. In Arizona, New Jersey, and dozens of other places local and state projects are producing guidelines and curriculum materials that will help teachers translate DBAE theory into DBAE practice. Even the textbook and commercial publishing firms are showing interest in upgrading their older offerings and creating more comprehensive curricula for teachers' use.

Another experiment in moving from theory to practice through effective curriculum making is the Curriculum Development Institute, a Getty Center-sponsored project taking place this summer in Boston. Art teachers, art supervisors, and museum educators from five states and all grades K-12 are working together to produce exemplary or prototype units for DBAE. These are intended to demonstrate, for example, how the four foundational art disciplines can be integrated and how DBAE can be designed to reflect such teacher concerns as the multicultural backgrounds of their students, children's artistic development, and other variables that affect classroom practice. When shared with the field in a "works in progress" format, these sample units will provide further cues to those who wish to design and implement their own discipline-based programs.

A third problem area in converting theory to practice is that of assessment. The accountability trend that began in American education in other subject areas has become a priority for art education. Virtually all state curriculum frameworks, organizational credos, and curricula committed to a multidimensional approach require assessment of educational practices to determine their adequacy in achieving program goals. Here theory can be particularly useful, in drawing the connections between teaching and learning.

However, the dearth of available procedures or instruments for evaluating performance in art, including performance in any of the four foundation disciplines of DBAE, is well known to us all. Nevertheless, the pressures exist from school authorities to demonstrate that significant learning is being accomplished by the reform of the art education curriculum.

This is a challenge to which the field has yet to rise, but there are some promising beginnings. In states like Indiana, efforts are under way to create achievement instruments that respect the integrity and qualities of the art disciplines. At Arts Propel in Pittsburgh the Education Testing Service is cooperating with Harvard's Project Zero to develop an array of diagnostic and evaluative measures for the art classroom. At the National Arts Education Research Center, a program of the National Endowment for the Arts, a task force is approaching assessment of those areas such as history and criticism that have been traditionally neglected in standard art education programs.

This has been only a brief excursion into the tenuous territory of implementation. The projects and programs I have cited are a sample of the efforts throughout our profession to move from theory to practice in DBAE. As innovations and insights develop in these and other settings it is important that information be widely disseminated. The Center will try to do its part, for example, by seeing to it that the Curriculum Development Institute workbook of sample DBAE units is widely available. In addition, the pages of the professional journals are increasingly filled with articles about the implementation of multifaceted approaches to teaching and learning in art. Many state art education newsletters, such as Artbeat in Minnesota and Spectrum in Wisconsin, are also particularly good sources for ideas about implementation.

A publications project that is also expected to become an important tool for implementation of DBAE is the series of monographs on the four disciplines to be published by the University of Illinois Press. Each volume will be written by two authors. A scholar will write a cogent summary of principal theories and perspectives in one of the disciplines, and an art educator will focus on the application and translation of theories from that discipline into classroom practice.

In closing, let me summarize what I have said about moving DBAE from theory to practice. Three general problems attendant to translating concepts into classroom use were identified, and remedies were suggested. First, theorists and practitioners alike must work to bridge the communications gap that often exists between them. Respect for each other's professional concerns and the settings in which these operate would be a big step.

Second, greater sensitivity and understanding must also underlie the effort to utilize in specific settings and under idiosyncratic circumstances theories that are often designed for general applications. It is no use propounding ideas that do not relate to the students and the settings with which teachers are faced by their professional duty.

Third, we must always be mindful of the constraints under which so many practitioners work. These may be best addressed by strengthening advocacy efforts with educational policy makers, so that the role of art in general education is more widely appreciated by those constituencies who can make a difference in the degree and quality of support art education enjoys in schools.

I then outlined three problem areas in which we face specific challenges in implementing a multifaceted or discipline-based art education approach. These are professional education, curriculum development, and assessment. In each of these areas the practical problems are being sorted out and productive thinking and action brought to bear. This includes helping teachers acquire new knowledge, skills, and understanding about art and its effective presentation in the classroom; it

includes the design and development of more effective support for instruction through curricula that allow teachers to make adjustments and extensions required by their individual situations and settings; and it includes some new initiatives in assessment of the varied kinds of artistic performance reflected by a multifaceted approach.

The Getty Center is committed to learning more about implementing DBAE wherever it is taking place. We are interested in knowing of the experiences that those of you in this audience and colleagues throughout this country have had in wrestling with the tough issues of implementation. DBAE is not being developed in a vacuum, but is evolving from the convergent efforts of many people playing different roles in the field of art education. We hope you will continue to inform the Center about your experiences in implementing DBAE.

In an earlier paraphrase I said that, like beauty, theory is often in the eye of the beholder. Margaret Wolfe Hungerford, a novelist of the nineteenth century, gave us that literary benchmark. She could hardly have imagined that her words would be repeated in Los Angeles a century later to underscore the degree to which we continue to be at risk in the field of art education when it comes to bridging the gap between theory and practice. The eye of the beholder needs to be informed and influenced by concepts that provide solid bedrock and useful cues for working successfully in the art classroom.

It is our mutual task, from wherever we stand, to encourage well-grounded theory that leads to well-founded practice, to utilize the actual conditions of teaching to reinforce theory where appropriate, and to modify it where called for. Only by creating such a fit between these two aspects of our professional endeavor can the fullest possibilities of discipline-based art education be realized.

"DBAE is not being developed in a vacuum, but is evolving from the convergent efforts of many people playing different roles in the field of art education."

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Local Advocacy: Gaining Support for Art Education"

Speakers: *Margaret Hasse, Poet and Immediate Past Executive Director, Minnesota Alliance for Arts in Education*

Larry T. Schultz, Former Coordinator of Art, Jefferson County Public Schools

For ten years Ms. Margaret Hasse headed the Minnesota Alliance for Arts in Education, a nonprofit organization that was one of the first to be able to employ advocates for the arts.

Over the years, Hasse and other alliance members have worked as lobbyists for legislation affecting arts education in all of the 435 school districts in the State of Minnesota. The financial support at the state level for arts education has changed from no funding before 1980 to over $13 million in the years since then. The money allocated to schools has been

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used as a match for curriculum projects such as those sponsored by the Getty Center. State-level funds have supported artist-in-residence programs, teacher training – including fellowships and internships – and summer workshops for students, among other projects.

Hasse considers arts education to be a "cause" that must be championed for the community good by both the expert and layperson. She also believes that state and local change are inexorably linked and must be part of a systematic social change. Change of this sort demands personal commitment, said Hasse, adding, "You've got to walk your talk."

Advocacy is a form of personal commitment. According to Webster's Dictionary, an advocate is someone who pleads another's cause or who speaks in support of something. Advocacy suggests action, either alone or in concert with others. It is not synonymous with lobbying; lobbying – the act of effecting particular laws or mandates – is but one of many different kinds of advocacy activities.

To become an effective advocate for arts education at both the state and local levels, Hasse suggested a process including the following steps:

- Make a personal inventory of your own concerns and commitment;
- Become further informed about arts education;
- Join with other like-minded individuals;
- Assess the school district;
- Solicit advice and direction from experts and colleagues;
- Make informed decisions about goals, objectives, programs, and projects;
- Use persuasive measures to extend the impact of your goals and objectives;
- Create a more formal structure for the group involved in advocacy;
- Form coalitions with other groups.

Making a personal inventory involves questioning the extent of your personal concern and commitment to the cause of arts education, as well as the area or areas within the field about which you are most concerned.

To become further informed, you must know something about what is being offered in the arts in your local schools, as well as something about models – school districts that have the features of a comprehensive arts education. You should also know about the organizations and efforts already in place; become a member of your statewide arts alliance; receive the guidelines for art and music programs from affiliates of national music and art educators' associations; and have read the National Endowment for the Arts report, *Toward Civilization*. Finally, you should be familiar both with the people who can influence decisions at the state and local levels, and with what the state offers in terms of resources that might be useful in a local effort.

In the process of creating your personal inventory and developing a knowledge base, you will come into contact with other individuals who share your concerns. To be truly effective in advocating for arts education, you should form links with these people to take stock of your school district in an organized manner. Whether this assessment looks at student learning or at support elements of learning, such as teachers, classrooms, or curricula, is a case-by-case decision.

This assessment should be conducted with advice and direction from experts. Included in the process should be local arts educators, any individuals from higher education who may live in the community and have a background in arts education, and representatives from the school district and its administration.

Once this group has been formed and the assessment has been made, you can begin to make decisions about goals, objectives, programs, and projects. In addition, you will need to make concrete plans based on these decisions before any action can take place.

Persuasive measures will have to be used to extend the impact of your goals and objectives. These measures include:

- advocating with clarity the outcomes desired;
- determining the individuals or groups who can make a difference in bringing about these outcomes;
- identifying specific actions these individuals or groups can take;
- speaking in terms they can understand;
- using tangible information and means to disseminate it;
- praising and thanking those who take action;
- maintaining contact with them; and
- building them into a unified coalition.

In order to help groups of local advocates become organized, the Minnesota Alliance created a design for a program called CAPP – Comprehensive Arts Planning Program. Initial funding for CAPP was provided in 1983 through a $125,000 appropriation by the Minnesota legislature. Three state-level groups manage CAPP in a public/private partnership: the Minnesota Department of Education, the Minnesota State Arts Board, and the Minnesota Alliance for Arts in Education. Staff from these three agencies and a person hired as the CAPP coordinator publicize the program statewide and review applications from districts wishing to enroll in it.

Over a period of two years, the CAPP participants are guided through a process of long-range planning for the future of arts education in the local district. This planning process includes adopting a mission statement, conducting an assessment, writing five-year goals and objectives and a first-year work plan, presenting the plan to the school board, and finally, implementing the plan.

In general, the results of the CAPP program have included the solidification of bases of local support for arts education; the acceptance and funding by local school boards of long-range plans; increased awareness of available local, state, and national resources; and participation of CAPP chairs as leaders in other circles, such as schools boards, arts organizations, and Getty programs.

In addition, CAPP groups have become active in state-level policy development and implementation. They have banded together with the Alliance to lobby for funding and favorable mandates for arts education statewide. The results of this activity have included a $2.5 million resource center for arts education, a $2.5 million arts high school, the allocation of $2 million for categorical aid to all elementary schools to enable them to improve their programs and acquire new materials, and approximately $600,000 for the extension of the artist-in-residence program in the schools.

Larry Schultz

As Coordinator of Art for the Jefferson County Public Schools, Mr. Larry T. Schultz discovered several things that he feels are essential to art education and advocacy.

Key to any successful involvement in art education is a belief in the value of the field. In addition, it is essential to have some familiarity with legislation pertaining to it; in 1984, for instance, President Reagan signed Federal Law 98-4-10, which, while not accompanied by any funding, made art, music, dance, and theater mandatory in the schools. Also, in 1983, the College Board, founded in 1900 to identify basic academic subjects, added art, music, dance, and theater to its list.

The National Center for Educational Statistics, United States Department of Education, did a study in 1984 that highlighted the following findings:

- Overall, both arts and humanities concentrators spend more time on homework than do students as a whole.
- Arts and humanities concentrators have higher grade averages than do students as a whole, achieving 26 percent more As and Bs.
- Arts and humanities concentrators score higher on tests designed to measure reading, vocabulary, and mathematics skills than do students as a whole.

This study also revealed that the arts are less likely to be taught in inner-city schools than they are in suburban schools. Schultz noted the irony in the fact that in schools where young people need the most help, the arts, which clearly encourage student improvement, are not supported to the fullest extent.

The Rand Corporation Study (for the Getty Center) identified some common factors that are needed in a public school system in order to ensure a successful art program. They include effective *leadership*, a commitment of *time* for the program, a strong *curriculum*, *good teachers*, administrative *support*, and *adequate facilities*.

When Schultz first began with the Jefferson County Public Schools, there were limited published materials that could serve as guides for the development of a strong arts program in the schools. During the past several years, however, the materials available to support such a curriculum have increased tremendously. Works by people such as Edmund Feldman, Laura Chapman and Gerald Brommer, for instance, are excellent.

The elementary and secondary school art program in Jefferson County costs a total of almost $3 million per year; this includes 154 art teachers, fully equipped facilities, safe materials, organized field trips, and agreements with art centers at which the work of the students is exhibited on an annual basis. In addition, the program has a dedicated superintendent and administrators, strong evaluation programs, and inservice teacher training. Most importantly, it has a clearly defined curriculum and articulated mission, allowing it to direct funds into areas of obvious need.

In terms of developing an approach to advocacy, Schultz urged everyone involved in arts education to read *Coming to Our Senses*, Jerry Hausman's *Arts and the Schools*, and the Getty Center's Rand Study.

Questions and Answers

Q:
Could you identify specific pitfalls or problems that you have encountered in your advocacy efforts?

A:
(Hasse) One problem that immediately comes to mind is that of hooking up with someone who may believe in your cause but does not necessarily have a good reputation – so he or she may in fact do more to harm the cause than to help it. It is extremely important to have your leaders and spokespeople be people of substance and strong reputation.

A:
(Schultz) You are going to have problems if you are not informed and do not have strong leadership and a concrete direction. You have to know what laws have been passed and what laws need to be passed. You have to have time and materials, and you have to have lobbyists!

Q:
State funds are limited for private schools; can you recommend any other sources for funding?

A:
(Hasse) Apparently some of the states have been working on which programs private schools can have access to and which they cannot. For instance, while in many states artist-in-residence funds are not open to private schools, in others they are; and there is a federal provision that private schools must be involved in the block grant monies in some way. While neither of these represents a great deal of funding, they are alternative sources.

Strengthening Preservice "Teacher Education"

Speakers: ***Ronald M. MacGregor, Head, Visual & Performing Arts in Education, University of British Columbia***

Martin Rosenberg, Associate Professor of Art History, University of Nebraska

Dr. Ronald M. MacGregor began by disagreeing with the premise of one of the previous afternoon's speakers, Graham Down, who advocated "nothing less than radical reform in teacher education." Education is a shared enterprise, and the system of checks and balances that exists makes radical reform something of a myth.

Instead, MacGregor invited participants to consider a different metaphor: education as an aggregation of semi-autonomous clockworks. One of these clockworks represents the preservice component, with its moving parts composed of university students, school teachers, university instructors, administrators, the student bodies of elementary through high schools, guest lecturers, and so on.

Those responsible for preservice education have tried to reconcile this particular clockwork's "grating noises" in one of two ways. The first — the alternating form of teacher preparation — is based on a structure in which teachers-to-be alternate between periods of practice teaching and time spent learning content and methods on campus. The second — called "end-on" —is characterized by a student's acquisition of a degree in a subject area, followed by a period solely devoted to teacher preparation. That the field oscillates between the two is evidence that neither is ideal.

Introducing a preservice program built around discipline-based art education (DBAE) is likely to be difficult, because few departments of art education have autonomy over content courses. Acquiring the wherewithal to teach a DBAE program ideally requires central control of its various components, so that everyone is sure about its purposes and is prepared to contribute to their realization. Unfortunately, universities do not provide such a milieu.

MacGregor noted that there are several different types of education students: elementary generalists, elementary specialists, secondary specialists with one major, and secondary specialists with a second teaching area. Although the traditional assumption of universities has been that elementary teachers will be generalists, some school districts and even individual schools do hire teachers to fill specialist roles, particularly in the areas of art and music.

Whatever opportunities exist for specialization at the elementary level, universities are unlikely to advise most students in this direction until it becomes a more common practice in the field. Nevertheless, DBAE has a chance of making headway through art methods classes for generalists — primarily because the elementary generalist has little studio background and therefore has no preconception about what art is "supposed to be."

At the secondary education level, DBAE may become an attractive preservice option as a result of funding opportunities presented by the Getty Center for Education in the Arts. Funding a number of pilots in preservice education may encourage the cooperation of departments across campus by offering them money and visibility, rather than trying to appeal to their commitment to improving pedagogy. The net effect may be to increase communication among the various university departments in a way that would not otherwise occur.

One advantage of adopting a DBAE format for teacher preparation might be increased enrollment in criticism and aesthetics courses, traditionally overlooked by art majors, who have concentrated in art history and production. In addition, there would be practical advantages for university art museums, which in a DBAE format would assume a much more integral role in art teacher preparation than is commonly the case.

There are pedagogical advantages to preservice training in DBAE. Primarily, it offers an opportunity to put all the pieces together, providing sufficient content within a consistent format to permit national judgment on whether the prospect of teaching art is a reasonable and welcome one.

In many ways, the teaching practicum represents the most delicate test of power distribution, willingness to accommodate, and priority setting in the educational enterprise. The DBAE approach is well-suited to the accommodation of student teachers, for its defined content and its emphasis on sequence give the student teacher a clear direction for lesson preparation.

MacGregor concluded by returning to his clockworks metaphor, this time with the parts derived from students' preservice existence, practicum existence, and the teaching situations in which they finally find themselves. Notions of DBAE formed during the preservice period will probably have to be modified during the practicum, as a result of interaction with "real live grade-schoolers." They will have to be further modified if the newly graduated teacher arrives in a school district that has not adopted a discipline-based program and finds none of the resources that are contributive to its success. "If one can claim there is a paramount reality in education," said MacGregor, "it is that it is always in the process of becoming. One never arrives at the point where all that is heard is the quiet whir of well-integrated gears." Even small gains in classroom conditions for art learning should be considered successes.

Martin Rosenberg

"We are here today because a profound spirit of change is gathering momentum in art education," began Dr. Martin Rosenberg. This spirit of change, based on a rethinking of the nature of art, its place in general education, and the required approach to teaching it, is based on a radical paradigm shift in art education.

For the past several decades art education has been dominated by a concept of creative self-expression that has its roots in nineteenth-century romanticism. In this view, children are brimming with an innate creativity that needs only to be nurtured to result in art that expresses the self.

However, in the last several years, and particularly under the aegis of the Getty Center for Education in the Arts, a new paradigm has crystallized. That paradigm, which embraces the concepts of DBAE, holds out the possibility of teaching art in all its richness, depth, and complexity by approaching art instruction from the perspectives of art's component disciplines. While the self-expression paradigm tends to trivialize art, demoting it from a profound aspect of the cultural life of humankind throughout its history to an aspect of mere child's play, the DBAE approach assumes that the child's development is both from within and without and that instruction can aid that development. For the first time, one of the central dimensions of culture is made an integral part of children's education.

There are many justifications for making art an essential part of the curriculum. Rosenberg quoted Pablo Picasso, who said that "art is the lie which makes us realize what truth is not." At a time when images increasingly influence our view of reality, the ability to decode those images, to understand how the message is constructed, and to judge its validity is becoming urgently important. In addition, studying art can increase our sensitivity to the visual world, make us aware of its aesthetic dimensions, and greatly enrich our daily lives. The making of a work of art involves a kind of open-ended problem-solving in which an idea is given tangible form. This process involves observation, imagination, analysis, generalization, synthesis, and other higher cognitive functions. Finally, when we view a work of art from a historical perspective, we "leap across the centuries to come face to face with an expression of what it means to be a human being in a particular time and place." In so doing, we are better able to understand ourselves as well.

Although adopting the richer conception of art implied by the discipline-based approach is clearly desirable, it is also clear that current standards for teacher preparation are inadequate to achieving that paradigm. And many obstacles stand in the way of any major change in the training of teachers. These obstacles might be grouped into the educational or philosophical, the institutional, the pedagogical, and the personal realms.

In the educational area, although consensus is growing around the basic concepts of DBAE, still subject to debate are the specific forms it will take, the appropriate relationship among the disciplines, the key concepts that need to be transmitted, and educationally appropriate ways of conveying these ideas. There is also the profound philosophical question of content. Which works will be included, and from what viewpoints will they be studied?

Another area of difficulty is partly philosophical and partly institutional. Although an ideal curriculum in DBAE might require the addition of several courses to the requirements for teacher training, such additions may be practically impossible in the political climate of the university, where each constituency often guards its territory rather zealously.

In the pedagogical area, the problem is that for classroom and art teachers to teach a DBAE curriculum, they need to be trained in a radically different way that helps them develop a conceptual understanding of art in all its rich complexity, as well as the methods and abilities to translate that understanding for their students.

Finally, in the personal area, the future teacher, particularly the elementary generalist, who may have little or no art background and may regard art as trivial, is being asked to accept it as a serious object of study. This reorientation in one's thinking requires substantial effort and commitment on the part of the student, whether generalist or art specialist.

Rosenberg described the University of Nebraska's DBAE project, which was begun in the spring of 1988. It was felt that the best way to strengthen the preservice art program was to implement a team-taught, interdisciplinary methods course as a pilot program in DBAE. The course's instructors included art educators, art historians, an art critic, an aesthetician, and several artists. One of the goals of the project was to provide the students with a clear understanding of the contribution of each of the art disciplines to a full understanding of art. That understanding involves the ability to make art, to analyze and evaluate it, to understand it in its historical and cultural contexts, and to deal with the philosophical questions that underlie it.

A theoretical model of DBAE was created to help clarify the appropriate roles for the various participants. In this model, the work of art is the focus of inquiry, and the disciplines are lenses that direct that inquiry in different ways. Despite the differences among the disciplines, they are integrally interrelated. As a result, the discipline specialists were responsible for identifying key concepts and transmitting them to the students; the studio artists demonstrated the conceptual richness of art making and showed how all the other disciplines related to it; and the art educators were responsible for showing the students how to translate theory into practice.

Rosenberg concluded by asking a key question: How do we make complex ideas simple and comprehensible without making them simplistic? The content may be simplified, but the concepts and the types of understanding achieved should not be trivialized. The boundaries of DBAE must be kept theoretically strong but permeable to new ideas and emphases. One key area for further development is in the further definition of the key concepts, modes of inquiry, and underlying structures of the component disciplines of art as they might appear at different educational levels and in all their complex interrelationships. And as the conception of what it means to teach art is radically shifted, art educators will have to develop new pedagogical structures and find ways of transmitting those to current and future teachers.

Questions and Answers

Most of the teacher preparation programs I have dealt with have extensive curriculum requirements. I gather that is not your experience?

(Rosenberg) I don't really think it is a question of requirements. Rather, what we are talking about has to do with the concepts behind the art disciplines, the modes of inquiry. With art history, for instance, we need to rethink our methods so that they focus on the concepts and use specific works to illustrate them, rather than marching chronologically through the history of art. So it is not simply that we need more of something; instead, we need to rethink our approach.

Comment:

(From the floor) You seem to be trying to make art education fit your paradigm; but I would suggest that people sit in on an art class in an inner-city school before discussing art education on this kind of abstract level. I am concerned about how remote the rhetoric seems to be in relation to the reality of the street. Instead of talking about paradigms, we should be talking about children.

(Rosenberg) I agree that the children are a priority, but I do not think that what has been happening in the classrooms has anything to do with art; it trivializes something that is really profound. That is why I am attracted to DBAE: I see the possibilities for the classroom being closer to the reasons why people make and are moved by art. And if properly defined, DBAE will enhance children's creativity and allow for even more individual expression.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Strengthening Inservice Teacher Education"

Speakers: *Warren Carver, Principal, Anza Elementary School, Torrance, California*

Joyce Wright, Director, Sacramento Regional Institute for Visual Arts Education

"We are going to talk about what happens in the trenches every day," promised Mr. Warren Carver at the beginning of this workshop. He described his own experiences in selecting two teachers to attend three weeks of inservice training at California Institute of Technology, his miscalculations in attempting to come back to his school and train the most resistant teachers, and his excitement at finally beginning to see the pupils' responses to DBAE. Those responses caused him to become a "zealot" in the cause of discipline-based art education (DBAE).

Teachers are important, Carver stressed, and the way they are treated during inservice training will have a major influence on the training program's success. With this in mind, he offered a number of suggestions for giving effective DBAE presentations:

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- Whenever possible, do inservice when teachers are not tired.
- Provide food and get out of the school to a different atmosphere.
- Take advantage of anxiety – if you are complacent, you will be ineffective.
- Walk around during the presentation.
- Have some free give-aways, such as postcards or other inexpensive prizes.
- Make sure teachers have sufficient opportunity to exchange ideas with one another.

In 1985, Carver went through the Getty Center's inservice training program and learned about DBAE. Afterward, within the framework of the discipline-based approach, he helped to select materials and curriculum for his own school district. Now his district has formed its own Instructional Resources Team (IR Team) and developed a five-year plan with the intention of implementing a DBAE program in the high schools and middle schools as well as at the elementary level. The development of this plan involved the participation of many different parties, including the PTA.

The final portion of Carver's presentation was devoted to the screening of a videotape that outlined the key aspects of C-BAM, the Concerns-Based Adoption Model, which is a conceptual framework for realizing theory in a practical setting. This model shows how, as people become involved in making change, they experience a series of concerns that progress through the following stages:

- *informational*, in which people are concerned with receiving information on the innovation;
- *personal*, in which individuals are uncertain about the demands of innovation and their adequacy to meeting those demands;
- *management*, where attention focuses on the task of making the best use of information in resources and putting the change to use;
- *consequence*, in which attention centers on the impact of change on student performance and the evaluation of student outcomes;
- *collaboration and cooperation* with others in using the innovation; and
- *refocusing*.

Overall, the concerns of those involved in change focus on exploring ways to obtain more universal benefits from the innovation, including the possibility of major changes or replacement by more powerful alternatives.

Joyce Wright

In enthusiastic agreement with Carver, Dr. Joyce Wright affirmed that teachers must be treated with sensitivity and concern if inservice training is to succeed. She outlined five important requirements of "professional development," a term she prefers to "inservice":

1. There must be a vision that gives teachers and administrators a sense of direction and an understanding of what is being proposed.

2. An articulated curriculum is essential; it is no longer sufficient to give students isolated activities from week to week. The same holds true for inservice workshops. They must relate to each other in a meaningful way.

3. An ongoing dialogue must be facilitated, either by establishing a school team or in some other way devised locally. Keep in mind that secondary school arts teachers are even more accustomed to working on their own than are teachers in general.

4. There must be an infrastructure in the form of some hub of resources, support, ideas, and activities. If not the Getty Center, then perhaps a university, state agency, or museum can fill this role.

5. District support – in the form of stipends for teachers, inservice credit, release time, and so forth – is essential. If teachers are to engage in activities such as workshops and curriculum writing, release time must be built into their days.

Wright concluded by screening a video produced by the Sacramento Regional Institute for Visual Arts Education, showing how much it is possible for classroom teachers to do even in schools where there is no art specialist. Video, she said, is a technology that really should be exploited for teaching. "Showing our teachers and administrators this videotape did more than we could have done if we had talked to them straight for a week."

Questions and Answers

Q When the IR Team is working with you, are they released from the classroom?

A (Carver) That can be a problem. When I call another principal to request a teacher's participation, that person may not be very happy about it.

Q I suspect that a major reason for the success of your program is that you, as an administrator, were so committed to it.

A (Carver) I would not want to overstate the principal's role. It is important, but it is not paramount. There have been teachers who can pull the program off on their own, without any support, though for the whole plant to go that way, the principal has to be involved. We started with art; now the core team is working on changes in language arts and math. Our experience in the art inservice effort taught us how to implement change effectively without a lot of pain.

Q We have a saying in our system that if you are going to put a rock on my back, which one are you going to take off? What kind of perks do you develop for the teachers involved?

A (Carver) We ask them what they want and what they need in order to make this work. If they are not specific, we try to pick up on clues.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Scenarios for Curriculum Development"

Speakers: *Kellene Champlin, Director of Art Education, Fulton County Schools, Atlanta, Georgia*

Martin Rayala, State Art Consultant, Wisconsin Department of Public Instruction

Ms. Kellene Champlin's philosophy of curriculum development is reflected in an anecdote: Three construction workers are approached by a passerby, who asks them what they are doing. The first worker says, "Breaking rocks"; the second says, "Earning a living"; and the third worker says, "Building a temple." While curriculum development can be approached in a number of ways, Champlin prefers to see it as "building a temple."

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Approaches to curriculum development over the years have often been a confusing mixture of instruction and curriculum. Examples of these approaches, many of which still persist, include:

- an emphasis on production, which tends to be totally media- and technique-oriented;
- the development of "creativity" — a kind of laissez-faire approach;
- "seat-of-the-pants" planning done at the very last moment; and
- lessons based on commercially prepared activity books, project lists, holiday art books, and "recipes" for art lessons.

Good curriculum, continued Champlin, has certain characteristics: It has structure, logic, sequence, and appropriate scope, and its internal consistency leads to a consistency in programs. A good curriculum is comprehensive: It includes aspects of the phenomenon of art as human experience, and it contains an evaluation component. In general, Champlin believes curriculum is what is to be taught; instruction is how it is to be taught.

There are a number of curriculum sources that, individually, often serve as the primary focus of curricula currently available, although a more substantive curriculum ought to depend on more than one of these. They are:

- the elements and principles of design;
- media, materials, and processes;
- skills development;
- creative development ("ages and stages");
- themes or topics; and
- the four disciplines of art history, art criticism, aesthetics, and art production.

The discipline-based approach emphasizes knowledge and application within the major areas of study and draws its content, with varying degrees of emphasis, from all of the above sources.

Who decides which of these sources will determine curriculum? It is often the art teachers, art supervisors, or administrators who study the literature in the field and make the primary decisions for curriculum content. Although other school personnel, such as classroom teachers, media specialists, and principals, should have some voice (if only a reactive one), parents, boards of education, arts agency representatives, and artists are often important influences on curriculum decisions and should be consulted at some point in the development process.

Decisions about content can be based on the results of a needs assessment, whether formal or informal. A needs assessment usually involves many constituents and serves the important purpose of narrowing down a large body of information to essentials.

State curriculum frameworks are becoming increasingly significant sources for curriculum content. It is certainly desirable and often required for locally developed curricula to be consistent with state guidelines. Frameworks usually provide lists of objectives or competencies, often as suggested guidelines but sometimes mandated, as they are in Georgia.

Experts are another important source for curriculum content: their knowledge is assumed to have been utilized in the formulation of commercially designed curricula, which should be studied and evaluated. These curricula are often adopted or modified by local school systems.

Arts education textbooks are also a source for curriculum content. A curriculum may be designed to utilize a particular text as a referenced instructional resource, or the text may interface as the predominant organizer in the curriculum development process.

Finally, Champlin believes that leadership is absolutely essential. There must be one person who spearheads, supervises, and organizes the process.

The primary advantage of local curriculum development is ownership, and participation in the process should be proactive. Another advantage of local development is that the unique needs of local and regional populations can be addressed. Curriculum tailored to particular school districts may be more easily defended for support and funding.

The primary disadvantage of local development is the risk of gaps in knowledge and content, and of exaggerated emphasis on demographic and economic influences. In addition, the personal biases and agendas of the developers can sometimes exert unconstructive influence on the process.

Ready-made curricula are usually well-researched, and a curriculum that is discipline-based offers a plan for a more comprehensive and consistent integration and balance among the four components. In general, the advantages and disadvantages of ready-made and the locally developed curricula balance one another out.

The major advantage of adopting a district-wide curriculum is consistency, both internal and external. Shared goals and expectations can make program implementation and monitoring easier and can facilitate the plans and procedures for quantitative and qualitative evaluation, assessment, and grading policies. District-wide curriculum development also increases communication among art teachers and makes funding more defensible.

One of the major obstacles to effective curriculum development can be traditional attitudes toward art and art making; at the elementary level, for instance, "refrigerator art" and other "take-homes" have often been the focus. However, this kind of trivial orientation toward an art program must be changed if substantive curriculum such as discipline-based art education (DBAE) is to be introduced. Teachers, administrators, and parents must be able to understand the concepts behind DBAE.

Champlin explained her "inside/outside" theory for developing an art education program in a large school system. The "outside" approach is characterized by a primary concern for visibility: participating in shows, exhibits, and competitions as often as possible and with much publicity to promote the program. This approach tends to be more product-oriented than the "inside" approach, which is process-oriented and concentrates less on visibility and more on discipline-based curriculum development and implementation. Ideally, the two approaches should be combined, although Champlin believes that the "inside" approach leads, in the long run, to better quality art production.

Martin Rayala

While Champlin spoke from the perspective of a district curriculum developer, Mr. Martin Rayala noted that he is a state consultant working with state task forces. He then posed the question: Why do people develop a curriculum? Hopefully, because they want to. It improves teaching in the classroom; it improves the art program within the school context; and it improves the entire environment of the school.

Many times, however, people write a curriculum simply because they have to. They may have some district or state mandate; in Wisconsin, that mandate says that every district must have a written, sequential curriculum that specifies objectives, course sequence, course content, resources, and allocation of instructional time by week, semester, and school term. In addition, each sequential plan must include a program evaluation method that provides a systematic and continuous process of determining whether students are attaining the specified objectives.

In Wisconsin, a major curriculum effort was made that included a broad range of individuals. It involved the entire state, and although people's travel expenses were reimbursed, their participation in the process was voluntary. Release time, extra pay, inservice meetings, college credit, summer workshops, grants, and resource money are all ways in which local people can be encouraged to volunteer in a curriculum development effort.

There are four types of curricula: the ideal, the actual, the taught, and the learned. These can be very different from one another, but Rayala believes everyone should strive to write the ideal curriculum, because only by doing so will it ever have a chance to become reality.

Curriculum is a product of its time, so curriculum change is inevitable and desirable. But change will result only when people change, and Rayala continually seeks the best people to develop new curricula. Curriculum development is a collaborative venture, and it is only when these people are working together that the most effective curricula will be the result.

Curriculum development is basically a process of making choices among alternatives. This process must be comprehensive because all the pieces have to relate to one another.

District-wide curriculum development is desirable because it increases communication and reduces the possibility of redundancy.

One of the obstacles to effective curriculum development that needs to be overcome is ignorance of the subject matter on the part of those people writing the curriculum. The problem can be resolved to some extent by continually bringing in new teachers with expertise in specific areas such as architecture, design, and so forth. Utilization of community resources is another way to overcome this obstacle. Finally, inservice training, conferences, and workshops can help teachers and other curriculum developers increase their knowledge in various areas of the arts.

Questions and Answers

Q

Where does the actual content come from? Does it come from the classroom teacher, or is it the responsibility of the curriculum writer or writers?

A

(Rayala) We would not have specific content in our curriculum because that level of specificity would simply make the document too long. However, there are many resources available to guide the classroom teacher in developing such content.

A

(Champlin) This is our year in Georgia for adopting fine arts textbooks, and there are some very good ones out there — particularly Discover Art, which was originally written for use by classroom teachers. Because it is discipline-based, its more specific content tends to complement our curriculum.

Q

In terms of evaluation, how do you determine if the curriculum is working or not?

A

(Champlin) I've recently received staff development money to put together an elementary curriculum monitoring committee, composed of elementary art teachers who will receive a small stipend to visit with and evaluate the work of other teachers. We will establish formative standards to serve as guidelines for the committee's evaluations of how effectively the elementary art education curriculum is functioning.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Putting Dollars Behind the Words"

Speakers: ***Sheila Brown, Director, Prairie Visions; Fine Arts Consultant, Nebraska Department of Education***

Frances Hine, Associate Director for School Liaison, Getty Institute for Educators on the Visual Arts in Los Angeles

Fundraising is an activity near to the hearts of people involved in the Prairie Visions project in Nebraska, began Dr. Sheila Brown. Nebraska is one of the regional sites funded by the Getty Center for Education in the Arts; $70,000 must be raised this year as a match. To accomplish this, they have tried to build on existing resources and to create a network that reaches out to many different organizations and associations.

Resources that already exist in the state can provide leverage for further involvement on the part of foundations and other supporting agencies. One of these resources was a video developed two years ago by the Sheldon Memorial Art Gallery at the University of Nebraska-Lincoln. This museum is the oldest university art gallery in the country; its patrons raised money from the Nebraska Arts Council, the American Express Foundation, and other sources to produce a one-and-a-half-hour video featuring the art that can be seen at the Sheldon. Plans are currently under way to use the one- to three-minute segments of this video (two of which Brown screened for participants) in classrooms in conjunction with written materials. By the summer, they will have six lessons built around the theme of cityscapes and including Edward Hopper's *Room in New York*, Joseph Stella's *Battle of Lights, Coney Island*, Max Weber's *Night*, and so on.

The Nebraska Consortium for Discipline-Based Art Education (DBAE) was created by the Nebraska Art Teachers Association and the Nebraska Department of Education to meet the challenge of a private foundation that wanted to spread a more substantive kind of art education throughout the state. It is composed of a broad range of individuals from the fields of education and the arts and is supported by a grant from the Getty Center. Its goal is to make the study of art a part of general education for all K-12 students in Nebraska. Much work is done on a personal level, and the consortium operates with a consensus-based management system, which allows for much grassroots input.

The consortium began by holding a state-wide symposium to discuss ideas about discipline-based art education. There were twenty-three districts who elected to continue involvement in DBAE goals, and a planning grant was awarded. The consortium surveyed member schools and prepared base-line inventories and extensive data on the current state of art education in the twenty-three schools. Finally, they built an implementation timeline and a performance manual outlining specific objectives. This project, which is ongoing, currently involves twenty-three districts and thousands of teachers and students.

Frances Hine

Dr. Frances Hine noted that when Sheila Brown approached the Getty Center for funding for the consortium, she had probably already received a description of the types of projects the Getty was interested in supporting. Every foundation has a particular area of interest, so it is wise to do some research before approaching a foundation for support.

Another consideration is the kind of program that is being proposed for funding: it is not enough simply to have it match the foundation's objectives; it should also be able to further those objectives in some positive way. So the ideas behind it should be examined very carefully and should be justifiable in terms of the general education of children. And the ideas of everyone working on the proposal should be reflected in it, or it will never get off the ground.

DBAE is a team operation, with representatives from across the board – administrators and superintendents, school boards, teachers, principals, parents, community representatives, and so forth. The broader the range of people, the stronger the program will be, because there will be more ideas with which to work and more people committed to making them a reality.

Hine suggested that participants talk with others who have already been funded for programs; those with funding already in place would be able to provide a great deal of information and various effective strategies to initiate interest in their projects. The video clips shown by Brown, for instance, serve as excellent promotional material in support of the Nebraska Consortium's project in DBAE.

Questions and Answers

Q: I heard in another seminar that your chances of getting a project funded are only 1 percent if you do not have a personal contact at the grant-giving organization. Is that true?

A: (Hine) I do not believe that is accurate. I received a $10,000 grant from the Rosenberg Foundation without knowing anyone there. I also received $94,000 from the National Endowment for the Humanities, and I did not know anyone at that agency. It is my understanding that personal contact does not guarantee funding from the Getty; rather, it is quality of the programming that is important.

A: (From the floor) It may make a difference with corporate support, however; it is probably a good idea to try to get to know some middle managers at a corporation you plan to approach for support.

Q: In the course of defining your budgetary needs for a project, what would you suggest is an equitable framework for deciding on the value of labor?

A: (Brown) In paying our faculty, we use the same rate that our arts council uses for artists; our discipline consultants receive a bit more. I know that foundations prefer that their money not go toward administrative costs.

A: (Hine) If you read the budget sections of your grant guidelines, they will stipulate exactly what the funds can be used for. In California, if a school district pays you a salary, you cannot accept another salary, so there are other limitations as well.

A: (Brown) Most funding organizations do have guidelines: the Committee for the Humanities, for example, does not like to pay more than $150 per day for their scholars, and their expense per diem, until recently, was $39 per day; it has now been raised to $65.

Q: Do you include state legislators in your consortium?

A: (Brown) That is a good question. Because we do not anticipate seeking money from the legislature, we have not included them in our consortium. However, I have done a few mailings to the education committee of the legislature, and we hope to keep them informed of our activities. We should include them to a greater extent in what we are doing. It would be nice to have legislative funding; but Nebraska is just beginning to emerge from a very bad economic situation. We feel positive because our districts have already contributed $20,000.

Q: I am a teacher who would like to develop my own programs in the classroom. How would I go about seeking funding? Do I have to find an administrator who will write grants and pursue funding possibilities? Or should I simply do it on my own?

A: (Hine) I think it depends on the school district; some have grant writers who can be of assistance to teachers in this respect. If yours does not, you might talk initially with your administrator to get some specific ideas for funding, so that you do not have to start from scratch. Also, some school districts actually have money available for classroom teachers; for instance, Chapter One funding has money that can be spent on staff development, and Chapter Two funds are available for special projects. These are other sources of funding that are often overlooked.

A: (Brown) There are also Equal Opportunity funds available from our National Desegregation Project; there are grant monies that would bring a minority artist to work on curriculum with teachers or do a workshop with children; there is arts council money; and so on. But I agree that initial consultation with an administrator could be very helpful for you.

A: (From the floor) Most intermediate school districts have grant writers on their staffs.

A: (Brown) That is very true. We have nineteen educational service units scattered throughout the state, and each has a staff development person, a facility, a curriculum library, and so on. They are key members of our consortium.

Q: Could you talk a bit more about Chapter One funds?

A: (Hine) A district that has Chapter One funding has money set aside for staff development for the Chapter One teachers. However, you could invite other teachers to come and sit in. You have to be creative in figuring out how best to use this kind of money, and again, an administrator can help in this.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Finding Time for Art"

Speakers: ***Terry M. Givens, Secondary Art Teacher, Regional Coordinator Visual and Performing Arts Staff Development Center, Claremont, California***

E. Andrew Mills, Chief, Bureau of Arts, Music, and Humanities Education, New York Department of Education

Mr. Terry Givens gave participants rationales for including art instruction in the curriculum. To augment the discussion, he presented slides and a quotation by Joseph Campbell:

Shakespeare said that art is a mirror held up to nature. And that's what it is. The nature is your nature, and all of these wonderful poetic images of mythology are referring to something in you. When your mind is simply trapped by the image out there, so that you never make reference to yourself, you have misread the image.

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Why should art be a requirement in the schools? There are two basic themes that help define the relationship of art and education: citizenship and personal fulfillment. Within these two broad themes are, "art as art" – i.e., teaching art as a separate subject with its own complete body of knowledge – and "art as other subjects." It is important to be able to make that connection, without losing sight of the qualities that make it unique.

Art is important because it helps us become knowledgeable about what our culture deems significant. This knowledge may help us become contributing members to our society and of the world. In order to live in the world, we must perceive it sensitively and become aware of the profound meanings inherent in the images that have been, are being, and will be created by artists from all cultures. Things that we believe to be an essential part of our heritage tend to be enshrined in art. If we can appreciate and understand the meanings behind the images of our artistic and cultural heritage, we can begin to appreciate and understand ourselves and one another better.

Furthermore, art helps us solve complex problems by developing our ability to clarify issues, to think critically about them, and to judge the information related to them. It also helps us perceive and make sense of the increasingly complex visual world in which we live.

In terms of personal fulfillment, art teaches us to be sensitive to the aesthetic nature of our world, both natural and man-made. It also provides an opportunity for personal creativity and self-expression. It takes a lot of courage to explore the unknown, to "walk into the woods," and art encourages us to develop that courage.

Finally, art teaches us how to communicate effectively in ways beyond the verbal, and Givens concluded with another quotation by Campbell, who noted that in our society we no longer think in images. "Our thinking is largely discursive, verbal, and linear," he said. "There is more reality in an image than in a word." Givens further noted that our students must be taught how to understand all of the powerful images that exist in the world and the metaphors that are inherent in them. If they do not learn this, then they miss half of what is going on.

E. Andrew Mills

Several years ago Mr. E. Andrew Mills completed a survey for the National Art Education Association (NAEA) called the "National Survey of Arts Education, 1984/85." Most of the data were compiled by people in state education departments, although some states still do not have that kind of information computerized. This survey was the second of its kind; the first (also authored by Mills) was printed in Art Education in 1979.

Overall, Mills believes that the situation for the arts in education has been improving over the past decade. According to his data, in 1978/79 there were approximately 32,500 art teachers throughout the country; five years later, that figure had increased by ten thousand, to 42,100.

When the data were first compiled in 1978/79, twenty-eight states required art as part of the curriculum at the elementary level; in 1984/85, the number of states had increased to thirty-nine.

"MEET THE EXPERT" WORKSHOP SUMMARIES

In December 1988, NAEA News reported that, according to the U.S. Department of Education, 58 percent of the elementary schools in the United States had art specialists. That is a larger figure, by far, than was ever discussed in the past. By region, that figure was broken down as follows:

- In the Northeast, 85 percent of the elementary schools had art specialists;
- In the central part of the country, 56 percent had full- or part-time art specialists;
- In the Southeast, 55 percent had art specialists; and
- In the West, 42 percent had art specialists.

In the 1984/85 national survey, 52.5 percent of the states reported that elementary art was taught by art specialists; and at the secondary level, 62 percent of the states required art at the middle school level (seventh- and eighth-graders). Five years earlier, only 38 percent required art at those levels. The survey also revealed that in 1984/85, twenty-six states had an arts graduation requirement at the high school level. That figure has now increased to twenty-nine, according to Thomas Hatfield, executive director of NAEA. When the first survey was done in 1978/79, no states required art for graduation.

Another survey question had to do with sequences in high school; the response varied tremendously throughout the country. Seventeen states said that at least 75 percent of their high schools provided a three-unit sequence. Eleven states said that 50-74 percent of their schools provided a sequence for their students. In New York, as a result of new regulations, all high schools must provide a sequence of at least three units in art. Forty-seven states actually required certification in art as a separate discipline. And forty-five states included the arts in their overall educational goals.

In response to questions about content area in goals, forty-one of the states included creative art activity; thirty-eight included history of art; forty states included critical and aesthetic judgment; thirty-seven states included incorporation of cultural community resources; twenty-three states included the encouragement of artists in residence. In addition, thirty-seven states provide curriculum, and twenty states sponsor special high schools for the arts.

All over, through statewide legislation or particular regulations, arts requirements have increased during the past ten years. For prekindergraten, five of the states even have mandates or laws requiring art; for kindergarten, requirements have increased in eighteen states; at the elementary level, they have increased in twenty states; at the middle school level (seventh and eighth grades), they have increased in seventeen states; and at the high school level, they have increased in twenty-five states.

One of the things that still needs to be considered is that every state has different requirements and modes of operation. *Who determines how much time is spent on art?* Among the determiners are state departments of education, state legislators, regional education offices, boards of education, teacher unions, art teacher associations, district administrators, building administrators, parent/teacher groups, arts agencies, or combinations of the above. In a state as diverse as New York, things are very different in different parts of the state, and the key to New York's success in arts education is that the arts are part of statewide regulations for every grade level. This is not the case in every state.

Nevertheless, Mills urged participants to recognize who influences the amount of time devoted to art in their schools. Once these determiners have been identified, plans can be developed that will affect their decisions; these plans should include both short-term and long-range objectives and should consider the needs at every level. Long-range objectives ought to include a certified art teacher for every elementary school in the state; a percentage of weekly time devoted exclusively to art education; having art be a requirement for every student at the middle school level; instituting an arts education requirement for graduation; and providing all high school students with access to sequences in the arts.

Questions and Answers

[redacted]

At the Council for Basic Education, we advocate a strong liberal arts curriculum, of which the arts are a very important part. It seems to me, however, that the uphill battle that arts advocates are facing is finding the time in an already crowded curriculum to do justice to the arts. Do you look at the whole picture, and what kind of communication do you have with the other disciplines?

[redacted]

(Givens) In California, there is a lot of discussion about art being a cross-curricular activity, which alleviates some of that kind of competition. The problem with this notion is that art may not be taken as seriously as a separate body of knowledge.

[redacted]

(Mills) One of the problems lies in the fact that, in New York, for example, graduation requirements have been increased, while the length of the school day has not. It costs money, but the best solution is to have a flexible schedule for the students. This does not mean increasing the hours in which a teacher must give instruction; it simply means increasing the number of teachers.

[redacted]

Who checks on the implementation of the program? California, for instance, is such a large state that even though we have a statewide curriculum framework, no one really knows what is happening in the individual classrooms.

[redacted]

(Mills) That is very difficult. It would take an enormous number of people in a large state to effectively monitor what is going on. In New York, all the high schools are registered every five years by the state education department; a generalist team visits the schools to determine (among other things) if the arts graduation requirement is in place, because the requirement is part of the regulations. This is now being extended to the middle school and elementary levels.

[redacted]

(Givens) We have a similar process in California. For instance, at the elementary level, we have what is called the quality review, which determines how well schools are staying within guidelines that fit the state curriculum framework.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Emphasizing Multicultural Aspects in Art Education"

Speakers: ***Eugene Grigsby, Jr., Professor Emeritus of Art Education, Arizona State University***

Gerald D. Yoshitomi, Executive Director, Japanese American Cultural and Community Center, Los Angeles, California

Art education, by its very nature, is multicultural, began Dr. Eugene Grigsby, Jr. Throughout history, artists have looked to other cultures for inspiration: the Romans looked to the Greeks, the Greeks to the Egyptians, and the Egyptians to the Nubians; the Americans had to study in France in order to be well-educated in art; and in the early part of the twentieth century, the French and the Germans drew inspiration from the so-called primitive cultures of Africa.

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In his research, Grigsby found a great deal more about multicultural education than about multicultural art education. Sleeter and Grant published an analysis in the 1988 Harvard Review of 135 sources dealing with multicultural education. They contended that multicultural education grew out of the civil rights movement of the late 1960s and early 1970s. In addition, they cited several goals with which Grigsby agreed: first, teaching the culturally different – an approach used to assimilate students of other cultures into the cultural mainstream; second, a human relations approach to help students of different backgrounds communicate with and appreciate one another better; and third, fostering cultural pluralism by teaching courses about the experiences, contributions, and concerns of distinct ethnic, gender, and social class groups. The fourth goal that was cited promotes cultural pluralism and social equality by reforming the school program for all students. This includes changing school staffing to reflect the pluralistic nature of American society; building an unbiased curriculum that incorporates the contributions of different social groups; recognizing the languages spoken by non-English minorities; and developing integrated instructional materials that are relevant to the students.

Art is being taught to increasingly diverse populations of children from multicultural backgrounds, and there is a greater and greater need to teach it from both an aesthetic and social basis, so that these children can use the arts to relate to one another better. The arts have the ability to communicate across language and cultural barriers. Art reaches that which is fundamental in human nature; its images and sound speak to, move, and touch people of all backgrounds and cultures.

Multicultural education begins with the self, contended Grigsby. Racism is bred by a lack of respect for other cultures due to sheer ignorance. Even more insidious, however, is a lack of respect for oneself caused by a lack of understanding of one's heritage. Unfortunately, many facets of most current curricula foster such lack of respect. Yet there can be no better way to develop respect for oneself and others than through the arts.

The dominant cultural images that most Americans receive as models for their own development are created and disseminated by the mass media. These images have primarily been based on Anglo-Saxon appearance and behavior, notwithstanding the fact that large segments of the American population do not look or act like Anglo-Saxons. This has resulted in negative self-images on the part of people of different ethnic and cultural backgrounds. A multicultural approach to art education would do a great deal to offset this influence on the lives of children. Therefore, it is imperative that art curricula include contributions and examples of works by artists of different ethnic backgrounds, especially Asian, African-American, Hispanic, and Native American.

Gerald Yoshitomi

Mr. Gerald Yoshitomi noted that although he appreciated the opportunity to speak on the subject of "multicultural aspects of art education," he was troubled by the term itself. Art education in America in 1989 should be, by definition, multicultural.

Although the level of multicultural information available in the schools is greater than it was twenty years ago, the need for it is greater still. Events in places such as Japan, El Salvador, and Nigeria have a much greater impact on our daily lives than ever before; and as more and more people from those nations and others come to live in the United States, their various cultures contribute to the cumulative statement of what we define as American culture. Yoshitomi believes that the current American educational system does a poor job of presenting the art of those ethnic groups whose cultures have been a part of America for centuries. Furthermore, the system is totally deficient in presenting the art of more recently arrived groups.

Yoshitomi asked session participants to take a few minutes to reflect on their own cultural and ethnic backgrounds as well as those of their students. He urged them to not use words too generally, such as Asian or Hispanic, since those terms encompass a wide range of distinct cultural groups. He went on to have them list those groups and to give some sense of the needs of each cultural group.

As director of the Japanese American Cultural and Community Center in Los Angeles, Yoshitomi could not be considered an arts educator. Rather, he is an arts administrator with an extensive background in the field. As such, he would not try to tell participants how to teach their students, but would focus his remarks on his own perspective as a young Japanese American student and on his reflections in looking back on that experience. He would also share with participants some ideas on resources that might be available to them.

Looking back on his youth, Yoshitomi noted that for him the process of going to school was really one of sadness and mourning. It meant leaving his Japanese American home, which was based on certain traditions, symbols, and ways of acting, and going to a place that was systematically eliminating those cultural elements. Yoshitomi recognized that he was certainly not unique in this experience, which he termed "killing us softly."

While some might argue that American schools do not set out to "eliminate" diverse cultural traditions, they are nevertheless devalued as those schools attempt to teach the "core curriculum" of American art. Systematic elimination of cultural traditions and symbols is based on decisions, and curriculum is not neutral. Selecting one image or artist to study omits the study of another. And when we teach or validate one concept or form, we are not teaching or validating another.

As a youth, Yoshitomi learned in school that the Japanese calligraphy drawn by his grandmother was not art. He learned that the ikebana and bonsai (terms, he noted, whose English translations are insufficient to describe those art forms and the concepts driving them) were not art. And he learned that the jazz played by his friend's father and the barrio murals painted by a neighbor's uncle were not art either. As a result, he mourned the loss of himself and of his friends and neighbors as the symbols of their elders were being systematically eliminated.

During the past several decades, people of various cultures have begun to realize that their own art does have validity. They are creating their own places to teach, exhibit, and disseminate that art. However, while resources are becoming more readily available for inclusion of these art forms in classroom teaching, they are still seen as augmentation to a core curriculum, rather than as an integral part of that curriculum.

Yoshitomi recognizes that the lack of information on different cultures within standard textbooks creates a difficult challenge for the already overtaxed classroom teacher. Still, as student populations grow more culturally diverse, it becomes increasingly essential that some attention be paid to the traditions and symbols of those many cultures.

There are several potential resources that might be available to schools. The first of these is ethnic cultural associations, centers, and schools that are run by dedicated volunteers, often speaking their native language as a primary means of communication. These people are currently almost never invited into schools as artists, nor is their work usually exhibited in their community's museums.

The second potential resource area includes independent artists who are not part of large associations or community centers. These individuals might even include family members of the schoolchildren. Yet they do not think of the school as a place where they are welcome, and they do not feel that their skills are validated within the American mainstream. This issue of validation is particularly important because newly arrived Americans – and most particularly the children – are often ashamed of the cultural traditions that exist within their own families.

The third area of access to new cultural materials is from community museums and presenters, most of whom have lectures, demonstrations, docent tours, workshops, and so on. A growing number of them are developing long-term educational and curatorial plans to reach new audiences with a more wide-ranging cultural perspective.

How might these cultural resources be used in the classroom? Because the carriers of cultural traditions will tend to be older, their primary fluency will be in their native language; for this reason it is helpful to have someone from that community who can serve as an intermediary/interpreter, as well as be concerned about the guest's emotional and physical comfort. Also, many of these individuals will be living on a very low income, so that time away from work might cause a hardship on them. Means of payment should be considered, even if at modest amounts. The possibility of release time from work should be examined as well. Often a mainstream employer will be impressed by the fact that one of his or her workers is considered a cultural expert by the local school system.

Schools must be flexible in the ways that they program guest speakers or artists. Many ethnic cultural traditions are rooted across disciplines, and some schools have developed festivals, exhibitions, and performances that include food, costumes, and religious shrines.

Finally, schools might investigate the possibility of creating a cooperative venture with local museums, newspapers, elected officials, and so on, whose presence and participation will help to validate the activity both to the student body and to their parents, cultural teachers, and the outside world.

We have a wealth of cultural experts within our communities, concluded Yoshitomi; what we need to do is identify and utilize these valuable resources.

"Commitment: How to Get It, How to Keep It"

Speakers: ***Mac Arthur Goodwin, State Art Consultant, South Carolina Department of Education***

Michael W. Kirst, Chair, Administration and Policy Analysis, Stanford University

Kay Lyou, Member, Board of Education, Culver City Unified School District, Culver City, California

The name of the game is advocacy," began Mr. Mac Arthur Goodwin. The efforts to change school policies and build commitment for those policies must be shaped by citizens who care enough to fight for art education in their respective communities.

Goodwin strongly believes in pulling all the arts together to build a more powerful coalition. To build a constituency, people who are committed to the cause need to be identified, and people who are not yet committed or who are not yet sure need to be contacted and convinced. Key administrators need to be part of the coalition. They bring a necessary perspective about the changes to be proposed.

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Setting goals and objectives is the next step. Both short- and long-term goals should be considered, and there should exist a clear relationship between them. From this point, a coalition can generate whatever resources are needed. Goodwin believes that an initial investment of resources, including funds, is often necessary and worthwhile to implement a reasoned plan.

Who gets school district policies made and how are such policies implemented? Because education is not specifically cited in the United States Constitution, it is a function of the states. Thus, in order to effect education reform, it is important to understand the structure of the educational system and the relationship of its various components. A familiarity with the workings of the legislature, the state board, and the Department of Education is always useful.

Goodwin reflected on his own experience in South Carolina, where the schools are mandated by law to hire art specialists and provide children with art instruction. Currently, one art specialist is hired for every 800 students in grades 1-6, for a total of about a thousand art teachers. This may not sound impressive until the figures are compared with twenty-five years ago, when South Carolina had only sixty certified arts specialists. The new policy came about through a legislative act, preceded by the establishment of a state board committee to consider the needs for arts education. Its conclusion, that art was important, was submitted to the state legislature as policy recommendations, and these later became law. The entire effort took about ten years.

Other state agencies also generate influences on art education programs. State arts councils play a major role, and the South Carolina Arts Commission, one of the strongest political organizations for the arts in the state, is involved at various levels in arts education. Where the agendas mesh between arts education advocacy groups and state arts commissions, working together can be extremely powerful.

Contacts at the State Board of Education are useful, and basic research usually will reveal the "track records" of the members. Sometimes the most influential member is not the one who is doing all the talking, but the quiet, reserved person who has a lot of tenacity and can change everybody's mind.

At the local board level, leadership styles differ. Technically, boards should set policy and hire superintendents to run the schools. However, boards do run the school programs in some districts. Knowing how the mechanism works is a necessary prelude to any formal approach.

What role can art teachers play in building commitment in their schools and districts? School boards rarely introduce proposals. Initiatives usually come from administrators, teachers, and community groups. Art teachers should articulate the role of arts education in developing thinking skills and problem solving, work to generate visibility, and involve the community as a support base.

Goodwin believes in articulating the economic role of arts education as part of a strategy for change. In South Carolina, a joint legislative committee on cultural affairs determined that every dollar spent on arts education generates $1.95 in revenue. The committee has stated that one way to improve the state economy is to improve the state of the arts, and that includes arts education.

Once district commitment is obtained, it must be maintained, by developing a sense of ownership throughout the community. Appropriate strategies must be developed to provide adequate resources for arts programs, to recognize supporters of the arts, to facilitate the development of appropriate statutes for arts education, and to expand arts constituencies.

"All our efforts at educational reform will be futile," Goodwin concluded, "unless we make a commitment to effective, efficient, and relevant advocacy for the arts." Commitment on the part of the grassroots community, school personnel, the state board, legislators, and the business community are essential to success.

Michael Kirst

"In building commitment, it is necessary to consider the entire system of curriculum policy," began Dr. Michael W. Kirst.

First, curriculum policy is determined at several levels: Federal, state, district, school building, and classroom. Textbook companies, educational journalists, and private foundations also influence curriculum policy directly or indirectly.

The Federal role in curriculum policy is exemplified by the National Assessment of Educational Progress (NAEP), which has assessed art education at various times, though not as often as it has reviewed reading, math, and science. Lately, the "illiteracy" of children in math, history, and geography has made headlines. Lobbyists traditionally use negative test results to increase public awareness of a particular subject area. A regular assessment of "visual arts literacy" across the nation would also help build public awareness of and commitment to the needs of the field.

A second, and increasingly important, level of curriculum policy making happens at the state level. States vary widely in this area. Some, like New Hampshire, interfere very little in local district and school policies, while others, like California, have promoted carefully sequenced testing policies, curricula frameworks, and textbook adoptions.

Until recently, the arts in general have been politically unorganized at the state level. In studying curriculum trends in California, it is clear that art educators are much better organized now than, for example, music educators. California course enrollment in the visual arts has risen 10 percent from 1985 to 1987 while music enrollment has been steady. But between 1981 and 1986, California music enrollment dropped a stunning 40 percent and art enrollment was down 10 percent. The recent increase in art is caused by the change in the University of California entrance requirements.The visual arts education lobby organized itself around an emotional symbol, another key ingredient in politics. "Arts are basic," lobbyists said, and eventually, the visual arts were adopted as part of California's state university entrance requirements. This was a watershed, since university entrance requirements have enormous influence on what is taught in the high schools.

People who want to integrate discipline-based art education (DBAE) into the schools have to be well-organized at the local central district level. Many district offices are taking curriculum policy back from the school sites and focusing on recentralizing curriculum in order to raise and maintain standards.

Once a formal curriculum has been established, an "informal curriculum" begins to take shape. This is the one conveyed in the classroom after the teacher closes the door. Kirst considers teachers crucial players in curriculum policy, but teachers are hemmed in by state and local decisions and by university requirements.

Having reviewed educational reform over the last century, Kirst sorts them into two "boxes": those that last and those that disappear. Reforms that have lasted are basically structural and allow the school to accrete more functions in addition to its core functions. Successful reforms are also easily monitored, and are supported by an organized and powerful constituency over a long period of time.

Building commitment for DBAE in the schools begins with a good understanding of the constituency. How well is it organized? How sophisticated is it at the district and state levels? Are universities involved? One of the keys to constituency development is a strong lobby group, which in turn requires money, cohesion, and sophisticated leadership. That leadership must understand how policy is made, both formally and informally, in order to play a multilevel game and gain access to key decision makers.

In order to assess the progress of DBAE, Kirst believes in the development of measurements and indicators. One simple way to monitor growth is by analyzing formal names of curricula to determine whether particular art courses are discipline-based or not. Once instruments are established at various grade levels, DBAE will move from isolated pilot projects to becoming a standard art education curriculum.

Kay Lyou

"Establishing policy is a fundamental step in creating a climate for learning in each school district," began Ms. Kay Lyou. In these days of tight budgets for public education, elected trustees who oversee expenditures must look at curriculum priorities. In art education, trustees must respond to constituents who wonder if the arts are not "superfluous and unnecessary fluff." It is up to the trustee, in part, to help people understand that the arts are essential to a full education.

Lyou explained how the DBAE program became a standard art curriculum in the Culver City Unified School District in Los Angeles County, a district with approximately 4,500 students in four elementary schools, one middle school, one high school, a continuation school, and an adult school.

In 1985, the school board accepted the invitation of the Getty Center for Education in the Arts to hear about an approach for bringing art education into the schools at the elementary level. There was no clear policy in the district then for art education from K-12. The board unanimously agreed to accept a five-year commitment for training teachers in DBAE and sent one principal and three teachers to a three-week inservice program at the California Institute of Technology in the summer of 1985.

Soon after starting the DBAE program, the district hired Mary Turnbull, a professional artist, to work as an art specialist and DBAE coordinator. In addition, a classroom teacher was selected to work closely with the coordinator and represent the Culver City teachers to the Getty Institute for Educators on the Visual Arts. Together, they represent the Inservice Resource Team, a concept created by Getty in 1988.

This team has created a teacher resource book, a database catalogue of background materials, and a Los Angeles museum directory designed specifically for school visits. They have also developed additional resources to augment the Southwest Regional Laboratory Art Program.

To date, more than half of the teachers, one principal, and one board member have attended the summer inservice program. For teachers who have not had the formal Getty training, Turnbull does classroom inservicing through demonstration of the four DBAE components. Turnbull visits classrooms regularly and serves as a resource person for those teachers who have attended the summer institute.

Children start DBAE in prekindergarten and continue the program at the elementary level. DBAE is now part of the school improvement program for all four elementary schools. Inservicing of teachers is mandatory, and elementary school teachers must teach between twelve and sixteen art lessons, each of which must include all four DBAE components.

In the middle school, DBAE was introduced through a ten-week art course, with aesthetic scanning integrated into the language arts curriculum. Lyou noted that the higher the grade level, the more difficult it has been to implement changes in curriculum or teaching style. The secondary school teacher may have spent years developing a special pedagogy that is difficult to abandon. However, in the continuation high school, DBAE has been incorporated successfully, probably because the curricula are more flexible and the class size smaller.

Another component of the art education movement in Culver City is a docent training class for parents. Many parents in this group have five- and six-year-old children whose participation in DBAE has given them the ability to discuss Monet and Picasso fluently. This can be daunting to the parent and provides incentive to catch up. Parent docents are trained to apply aesthetic scanning to works of art, to aid teachers on museum field trips, and to help in the classroom.

It is no longer possible to enlighten students by presenting an abundance of "information," Lyou concluded. Available, retrievable information doubles every five years. There is no way to keep up with the volume. Instead, educators must promote the ability to think, to ask questions, and to provide the tools to get answers. DBAE provides a framework for this kind of education.

Questions and Answers

[redacted]
Can you comment on policy-making in school districts that lean toward "site-based management"?

[redacted]
(Kirst) In the past, site-based management fell among those reforms that did not last. It has risen again, but this time there is a powerful constituency behind it: the teachers' unions. The question is: how do you implement DBAE in a loosely coupled, decentralized system, with no central view of what art education ought to be? The decentralization people have not wrestled with that issue.

[redacted]
(Lyou) I think it is possible to work with a site-based management approach, but it is more difficult. Whatever the approach, however, if a teacher does not take DBAE up in the classroom, it will not work. That is why one of the big themes now is that everybody be included in the management of the schools.

[redacted]
What happens if you have a principal who is not supportive and is threatened by what you are doing?

[redacted]
(Goodwin) In most states, principals are looked upon as the instructional leaders of the school; it is very hard to go above them without creating problems. Identify an outside constituency, such as a local arts council. Parents can also work for you.

[redacted]
In our district, the visual arts have declined, while music and the performing arts have risen to the top. I see a real confrontation if we try to come in at the board level proposing a more extensive visual arts program. How do you handle this kind of competition when there are limited funds?

[redacted]
(From the floor) Across the nation there is a movement to push the entire arts constituency together. By meshing the constituency, you can build a stronger base for everyone. That is what you should try to do.

"Curricula Characteristics: How to Identify DBAE Curricula"

Speakers: ***Michael D. Day, Professor of Art; Head, Art Education Program, Brigham Young University***

Decker Walker, Associate Professor of Education, Stanford University

Dr. Michael D. Day used slides of sample written curricula to discuss the characteristics of a discipline-based art education (DBAE) curriculum.

He began by stating that discipline-based art education should play two roles:

- *General education* (a requirement of a school system). DBAE should provide all students with a basic, minimum foundation for understanding art.
- *Preparation for special, advanced learning.* The hope is that those who want to go on in art will have a sound basis from which to do so.

A written curriculum should include lesson plans, in the form of units that build on one another, and general directions in the form of district- and state-level art guides, including materials for teachers. Works of art must be selected appropriately, taking into account gender, multicultural examples, a range of modes and media, and both utilitarian and nonutilitarian works. Because of the limitations inherent in the use of reproductions in the classroom, students must be taken to museums and artists brought into the schools.

Significant learning should take place in each DBAE area, but balance is not the same thing as equal instructional time. Content must be integrated in each lesson; there is one curriculum subject – art – not four curricula. One way to evaluate curricula is to compare them in the four disciplines with respect to aesthetic perception, goals, concepts, activities, and evaluation.

Common shortfalls to beware of in some curricula include:

- lack of a complete series of written lesson plans;
- failure to present art itself as a subject for study, rather than simply as a way of perceiving or articulating perceptions;
- lack of provision for cumulative, sequentialized learning;
- studio-centered instructions, with artworks included primarily for illustration and motivation;
- few activities focusing on production or any of the other three disciplines; and
- no means of evaluation, or evaluation techniques that are unbalanced.

Examine the curriculum to make sure it is both affordable and teachable. It is no good if the teachers ignore it or lack the means to make use of it. Materials should be attractive and inviting and the format easy to grasp and use (including such aids as a table of contents, a list of artworks, and a list of objectives). Other things to look for are information about children's development (in areas besides production), a pronunciation guide to artists' names, a bibliography, and additional support materials. The available inservice time must match the time needed for implementation, evaluations should involve more than discussion and review, and there should be a range of instructional methods.

There are a number of challenges involved in developing a DBAE curriculum, including such questions as:

1. How is content derived from the four disciplines? It should not be four separate curricula but one with four integrated parts.
2. How is the material made exciting and stimulating for children?
3. How can lessons be organized in sequences that will build understanding?
4. How can specialists identify artworks to select for study?
5. What do the lessons in each discipline look like at different grade levels?
6. What do topics for discussion cover?

Finally, when selecting a curriculum, it is important to keep in mind that not all state art guidelines are discipline-based, so some DBAE curricula might not be in line with state art guidelines. But there are many from which to choose, and the best will both meet state requirements and constitute a strong foundation of theory and practice on which to build a substantial, well-rounded arts education program.

Decker Walker

Acknowledging that art "is very complex and very mysterious," Dr. Decker Walker cautioned that "we must not let that overwhelm us and keep us from teaching it." He then went through a twelve-question checklist that a person visiting a school district might ask to determine whether a DBAE program was being implemented, with the caveat that his remarks would pertain primarily to elementary school programs.

The items on the checklist were as follows:

1. Is art taught to all students in every grade? It should not be available only to students with talent or special interest.
2. Is art taught at least one hour per week? Two to three hours a week would be better, but one hour is the minimum for a DBAE program.
3. Has the district adopted a written curriculum in art? Although written curricula are not always taken seriously, it is important that teachers be able to make assumptions about what students have learned and will learn later on.
4. Is the curriculum cumulative? The years should build on each other, so that students gain greater understanding. One year of elementary art repeated six times is not acceptable.

5. Do students have appropriate textbooks? The text does not necessarily have to be a hardcover book, but there must be some sort of printed material with information about history, ideas, artists, and artistic styles. A teacher cannot organize all the information alone.
6. Are reproductions and original artworks used regularly in the classroom? The only way to understand the influence of certain works is to see them.
   Is the program balanced in such a way that each of the following makes up 10 to 25 percent of the curriculum:
7. Art production?
8. Art history?
9. Art criticism?
10. Aesthetics?
11. Do class discussions reflect curriculum content and goals?
12. Are students evaluated on what they have learned from the curriculum? DBAE includes expectations that students will learn certain common, specific things in addition to gaining understanding as individuals. This must be measured in some way.

Given the time and opportunity, an observer would also want to interview students to determine whether they: know a lot about art and artists; notice a lot in works of art; seek opportunities to experience art; express responses to art verbally; respond to qualities of the visual environment; express themselves fluently in visual media; make and defend judgments about quality in works of art; and create works that embody qualities educated people perceive and appreciate.

Questions and Answers

Q: You mentioned that there are four commercially available curricula. Can you tell us what they are?

(Day) They are *Discover Art*, *Art in Action*, *Southwest Regional Laboratory Art Program*, and *Spectra*. But I am not advocating or selling any one of them. I am only suggesting that you examine and compare them.

Q: Could you expand on the notion of balance in terms of the time spent on each discipline?

(Walker) This is somewhat like the question of balance in a painting. It is very difficult to cite general principles that will enable you to determine if a painting is balanced, or what makes it balanced, and the same is true of a curriculum. You cannot count pages or minutes or words and say, "Okay, this is balanced because it falls within a certain range." But as Michael stated, if the fundamental learning in art that comes from each discipline is represented, then the curriculum is balanced.

Comment:

(From the floor) If a child reaches his or her level of competency in aesthetics in the first grade, then we are not concerned with whether we spend 10 percent or 20 percent of the time allotted to art on aesthetics.

Q: I have a problem with the idea of both science and production being disciplines. I would call production a strand in the curriculum vernacular. Can you help me with this?

A

(Day) In a foundational paper about DBAE, the notion was put forth that where there are concepts, a community of scholars or artists, and a structure, then there is a discipline. For educational purposes, we have defined production, criticism, history, and aesthetics as separate disciplines. Each one has distinctive practitioners, and although there is a great deal of overlap, you can tell an art critic from an artist by what each of them does.

Q

I come from a small district in Kansas, where we have seven arts specialists. With teachers now having so many responsibilities, including the teaching of values, I cannot understand how you expect elementary schoolteachers to absorb this amount of information.

A

(Day) That is one of the values of a written curriculum. It is wonderful to have something to fall back on.

Comment:

(From the floor) I think there is a danger in talking about the need for a prescribed lesson and textbooks. I want to see materials for the arts specialist that retain spontaneity by providing some of the art history and *suggesting* lesson plans. Otherwise, you are removing a lot of the professionalism. As teachers, we are trained to evaluate the moment.

A

(Day) The idea of having a written curriculum is one of the essential components of DBAE, and if you do not accept that, then you probably are not going to be involved in discipline-based art education. I do not think either Professor Walker or I ever used the word "prescribed."

A

(Walker) This issue comes up over and over with every curriculum subject, and I think it is really based on the controversy over who is to be in charge. Is it the classroom teacher – the professional – who decides what we do, or is it the person in the district office who really decides? Frankly, I think that is an important issue, but fighting it out over the curriculum guide is inappropriate. The battle ought to be fought over supervision and accountability and professionalism. Those are the real issues. I have never encountered a single teacher who said, "I was oppressed by this guide."

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Assessment in DBAE: What Do Students Learn, and How Do We Know"

Speakers: ***Blanche M. Rubin, Program Evaluator, Getty Institute for Educators on the Visual Arts***

Brent Wilson, Professor of Art Education; Head, Graduate Program in Art Education, Pennsylvania State University

Dr. Blanche Rubin began by distinguishing between the Getty Center for Education in the Arts and the Getty Institute for Educators on the Visual Arts. As program evaluator for the Getty Institute, Rubin focused her remarks on a relatively new approach to program evaluation called "naturalistic evaluation."

In the beginning of the 1983/84 school year, Rubin received a request from the Getty Center for help in assessing what was really happening in the classrooms of teachers who had been participating in the first Getty Institute program. She proposed using the methodology of naturalistic evaluation in order to provide feedback to the Center.

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The Institute is now in its sixth year, and its program continues to be assessed annually by two evaluators. In addition to the naturalistic evaluation, there is a more quantitative study that is done each year, and the results have provided an integrated, holistic portrayal of the impact of DBAE in the twenty-one Los Angeles County school districts involved in the program.

A naturalistic evaluation study evolves from an initial set of guidelines for inquiry, but one of its most salient features is its emergent responsive design. The primary means of data collection are on-site observations and open-ended interviews with each party that has a stake in the program. Questions and concerns are reviewed and molded in each succeeding encounter with respondents, and the study gradually develops focus and fullness. The final report aims to portray the program holistically, by summarizing and interpreting concerns and issues and by presenting considerations beyond the data, based on the evaluator's and the respondents' input. Rather than presenting statistical summaries and generalizations, the report attempts to provide multiple viewpoints and personal meanings through direct quotes and paraphrases of statements by many different individuals. It also provides detailed descriptions of various classroom environments and interactions, and discloses individual feelings, attitudes, and concerns.

The nature of this approach makes it particularly well-suited to exploring the intricacies of art program experiences; its value lies in its common-sense yet rigorous and thorough nature, which provides in-depth understanding of key issues. It is particularly effective in portraying complex and subtle relationships or situations in which clients are uncertain of their goals. In sum, naturalistic evaluation can provide useful feedback, stimulate discussion, and encourage and enable change in appropriate directions.

Rubin next described the methods she employs in assessing the Getty Institute. The first step in conducting a naturalistic evaluation, called the familiarization phase, involves document reviews and initial conversations with staff, project leaders, participants, and others. In this way the evaluator begins to define audiences for the study and develop guidelines for investigation. The second step, called the action phase, involves actual school visits by the evaluator, who interviews participants, including teachers, principals, students, art specialists, administrators, secretaries, and parents. In addition, art lessons in the classroom are observed in their entirety; factors studied include the environment of the classroom and school, lesson structure and content, teaching methods, and student responses. These guidelines are not rigid but serve as a flexible checklist to focus the evaluator's observations.

During the synthesis phase of the naturalistic evaluation procedure, all the data that have been collected must be analyzed and integrated into a final report. The methodology and process of the study are documented in the report and generous amounts of primary data (natural language, quotations, paraphrases, and field notes) are included. Finally, the evaluator analyzes the concerns and issues that have been uncovered and presents recommendations derived from these.

The major impact of the Getty Institute has been upon the art teaching practices of those who have been involved in the summer training programs. A majority — 75 to 80 percent — of trained teachers are offering their students discipline-based art education (DBAE) programs on a regular basis, utilizing the written curriculum selected by their school districts. The summer programs have provided them with adequate preparation to use a DBAE curriculum and have often motivated them to seek out additional course work, seminars, or reading on their own. Rubin has observed definite improvement in their programs over time. In addition, much has been learned about the impact of DBAE upon students. Interviews and observations have revealed noticeable increases in visual awareness, production skills, artistic knowledge, vocabulary, and verbal responsiveness. Finally, the focus of her recent evaluations has been on the factors that enhance or hinder the spread of DBAE programs within districts.

"MEET THE EXPERT" WORKSHOP SUMMARIES

Brent Wilson

The key to assessing art education within the schools is acquiring solid data on what, precisely, students understand and can interpret and evaluate, as well as what they can produce. Many argue that the arts cannot be assessed in this manner because art is so qualitative, involving feelings, values, and other ethereal matters that cannot be grasped so easily. Dr. Brent Wilson disagrees, however; he believes that science and social studies are just as pervaded with values and feelings as is art. The problem is not one of the instruments and procedures themselves; rather, it is to develop a strategy within a school district for assessing the arts education program as a whole, including those ethereal factors.

If Wilson were in charge of a curriculum development project, he would first identify the major goals and objectives and then define the assessment tasks. One of the problems with DBAE, however, has been a general lack of understanding of what precisely it is. It is many different things, noted Wilson; in fact, the Getty Center has encouraged a multiplicity of views. As Elliot Eisner pointed out in the November 1988 issue of *Art Education*, DBAE is a concept, not a curriculum, that can be built into a variety of different curricula.

Wilson's ideal DBAE program would use both works of art from our cultural traditions and heritages and those created by our children. As the philosopher and aesthetician Arthur Danto observed, "an object is an artwork at all only in relationship to its interpretation." The essential activity of DBAE is interpreting works of art from the multiple perspectives of art history, criticism, aesthetics, and production.

Wilson next described the educational system in the Netherlands, where a provision exists that the arts be included in the regular examination and evaluation procedures. This system has proven to be very successful on a national level, and Wilson wondered why the United States could not be equally successful on a district-by-district level.

He believes it can, and he outlined the kinds of questions that might be asked of children in order to teach them how to study a work of art from historical, critical, and aesthetic points of view. Once they have completed that task, they should be asked to create their own work of art, using any materials they wish. They then should be asked to compare their own work with the one they studied previously.

Obviously it is difficult to develop appropriate scoring procedures for this type of study; however, it can be done, and Wilson emphasized the importance of "attitude inventories," which are often overlooked in assessing art programs in the schools. He also stressed the benefits of developing assessment procedures and exercises at the beginning rather than at the end of any curriculum preparation. A discipline-based art education curriculum is incomplete without a comprehensive program to assess student achievement. The findings from a comprehensive assessment program, he concluded, will provide information vital to the improvement of any art education program.

Questions and Answers

Q What will happen if, as we continue to develop art education in the public schools, K-12, children become better prepared than our institutions of higher education are able to handle?

(Wilson) We tend to do what we are expected to do. If we raise the standards in both elementary and secondary schools, then those standards will also have to be met at the university level.

Q When evaluating a balanced DBAE curriculum, are there standardized norms by which to measure success? In other words, how much should a third-grader know?

(Rubin) When I make my evaluations, I look at how well each school is working with the particular curriculum it has chosen, rather than holding it up against any standardized norms. In general, I look at how well art history, art criticism, and so on are integrated into the program in a sequential and continuous strand.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"The Promise of New Technologies"

Speakers: *Lynn Zwerg Hickey, Director, Technology in the Curriculum Project, for the Visual and Performing Arts, California State Department of Education*

Kenneth R. O'Connell, Associate Professor, Head, Fine and Applied Art Department, University of Oregon

Dr. Lynn Hickey announced at the beginning of the session that she would focus her remarks on the K-12 educational technology systems, including the use of instructional video and "distance learning" processes, the camcorder and VCR, computers, and the laser video disc process. Kenneth O'Connell would then discuss the current use of technology systems at the university level.

Hickey screened several segments from various video programs, the first of which was from an instructional television (ITV) series called "Arts Express." Most instructional television series, which initially are broadcast over the air, can be shown out of sequence, although most series programs build upon a theme. Printed instructional guides give suggestions for what the teacher might point out to the class prior to, during, and after viewing the program and provide classroom activities for students, which reinforce concepts being taught.

Instructional television series are an excellent way for the generalist teacher as well as the art specialist to bring art history and appreciation lessons into the classroom. In addition, Hickey urged teachers, when reviewing an instructional television catalogue, also to look at the series designed for English, history, and science teachers. If you belong to an instructional television consortium, you are allowed to tape many of the instructional television programs off the air, and then use brief segments – including images from literature, history, or science programs as well as art – to illustrate a point or complement a particular discussion.

"Distance learning" refers to another capability of instructional television. This includes the presentation of live instruction from a studio, with students and teachers in various locales viewing and communicating directly by means of satellite link-ups and telephone line connections. Typically these kinds of projects are designed to allow university educators to deliver instructional programs to rural districts. One such example is Poly-Net, which is broadcast from California State Polytechnic University, Pomona. A segment screened by Hickey for the workshop participants illustrated the laser video disc and demonstrated the interactive laser video disc – using the Vincent Van Gogh disc, hypercard, and the Macintosh computer. The idea that technology can be used to link one teacher's instruction with that of others and one or more classes' responses to the lesson is a very exciting one, Hickey observed.

In a segment from another instructional television series, "Arts Alive," which Hickey also screened, artist Saul Bernstein was interviewed while doing color graphics (painting) on a computer. Bernstein made the point that it is up to teachers to instruct students in the elements, principles, and history of art; the computer is simply another artist's tool for creative expression.

Hickey then showed a segment of a video that discussed the use of the video camera and camcorder in an arts classroom. She highly recommended this video, which was produced by the Corona/Norco Unified School District to describe the goals and processes of its Arts and Technology in the Middle School Gifted and Talented Education program. Further information can be obtained from the school district at 1230 South Main Street, Corona, CA, (714)-736-3324.

The last form of technology briefly discussed by Hickey was the hologram. She recommended that workshop participants refer to an article in the December 1988 issue of *National Geographic*, which describes the process of making a hologram and how this technology can be used by artists.

Hickey next addressed the topics put to her and O'Connell by the Getty Center for Education in the Arts prior to the conference. First, how can teachers connect with the available information? The answer is a quick one: read, attend, and visit. Computer stores, in particular, are an excellent source of information.

Second, how can new instructional media technology provide access for art teachers to museum collections? The two primary means of access at the moment are instructional television and laser video discs. Laser video discs can be accessed both frame-by-frame (giving teachers access to thousands of images on a single disk) and interactively.

Third, how can the gap be closed between the appearance of new technologies and their use in schools? Start with one technology, advised Hickey. It might be instructional television; it might be a single computer in the classroom. Master the technology and integrate it into the teaching and learning process.

Finally, with the increasing availability of computers in schools, what roles can they play in discipline-based art education (DBAE) programs? There are a variety of applications and many different types of computer programs for both text and images. These programs can be researched through various sources, including computer stores, and on examination their usefulness will become obvious.

Kenneth O'Connell

Many people wonder where one finds out about these new technologies, began Mr. Kenneth R. O'Connell. One of the best ways is to attend conferences with sessions such as this, where networking is encouraged. There is so much going on, so many alternatives to choose among, and so much that will continue to develop, that communication with peers is extremely important in this field.

For the past seven years, O'Connell has coordinated a computer graphics conference that was started with the intention of bringing together artists, designers, scientists, and engineers who were using the computer for its tremendous visual potential. The conference takes place annually, and participants can get on the mailing list by calling (503)686-3537.

O'Connell also suggested that participants looking for additional written material on computers in the arts should contact the Penland School of Crafts in Penland, North Carolina (zip code: 28765) for its annual catalogue and journal. The catalogue includes an article by O'Connell entitled "The Hand and the Computer."

O'Connell then showed slides and videotapes to lead participants through some of the developments in computer technologies over the past eight to ten years and how they relate to the promise for the future of the field. One of the most exciting things that has been emerging is the ability to combine different technologies, such as videotape and computers. At the most basic level, some teachers are working with elementary school children to show them how to use simple paint programs to learn the fundamental principles of drawing, color, and composition. At advanced levels, animation and video are being used with computers.

Computers are excellent tools not only for painting but for architecture and design students as well. Computers help students visualize three-dimensional space in two-dimensional form, even allowing them to portray soft secondary and tertiary bounce shadows that are much closer to the visual experience of reality, emphasizing the importance of visualization in design.

O'Connell, who has a background in drawing and painting, also loves direct, simple, inexpensive tools such as charcoal, and for him, one of the limits of the computer has been the fact that it does not allow for gesture. However, new technological advances now make possible the smearing and softening of lines and images, so that the result is much more like that of painting or charcoal drawing. O'Connell emphasized the continued improvements that artists and designers keep asking for in image manipulation from the computer.

Another development involves the integration of text with graphics and the growth of desktop publishing. This is another way of encouraging artists to do "journal/sketchbook" work not unlike that of Leonardo da Vinci and to explore new ideas in a simple, efficient format. This process of inquiry is extremely important, noted O'Connell, and the computer is a tremendous tool for all students in this regard.

Computers also allow artists to merge ancient and modern technologies. Many students are working with different kinds of paper and even fabrics in printing images created on a computer. Photography has begun to merge with the computer in programs where photographic images can be made digital and manipulated in much the same way as a photograph on paper is manipulated in the darkroom. The hope is that more control will be possible as photography becomes digital.

One of the prerequisites for use of the computer has been the ability to type. This is changing, however, and O'Connell showed a videotape about an artist working with alternate interfaces.

We have to look at technology with an open and experimental mind, concluded O'Connell. Because artists have always been very good at experimentation, their involvement with computers can only result in exciting discoveries that will benefit both art and computer technology.

Questions and Answers

Q:
Can you give us any guidance in terms of maintenance budgets?

(Hickey) I can say that it will probably be a lot more than you planned. When you get your systems, buy a maintenance plan with it from the vendor; it will prove to be a good investment. In our district, by the time we have someone trained to repair the equipment, it is already out of style. The backload of maintenance can be awful; I would advise you to get it with the equipment, so that the supplier can keep upgrading it.

(O'Connell) Maintenance agreements vary widely in price, and they can be very expensive. At the microcomputer level, however, the need for and cost of service have been fairly low.

Q:
What about the problem of security?

(O'Connell) At our school, if a piece of hardware that is cabled down is stolen, then the insurance company will cover the loss. But if it is not cabled down, the loss is not covered. It is important to know what you must do to satisfy your insurance carrier. We also try to put our computers in rooms that are not easily accessible.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Making Research Work for Arts Education"

Speakers: *Julianne Agar, Supervisory Instructional Specialist, Division of Arts Education, Pittsburgh Public Schools*

Ellyn Berk, Associate Director, National Arts Education Research Center at New York University

Dr. Julianne Agar discussed Arts Propel, a five-year research effort now in its third year. This project, which focuses on developing a model of assessment at the middle school and high school levels in the visual arts, creative writing, and music, involves studies of individual and classroom work, with an emphasis on perception, reflection, and production.

Arts Propel is funded by the Rockefeller Foundation, with researchers from the Educational Testing Service and Harvard's Project Zero. It is based in Pittsburgh for two reasons: first, the local school system has a strong commitment to testing and to arts education; and second, Pittsburgh works with K-12 arts specialists in the areas of the visual arts and music.

Howard Gardner of Project Zero believes that Arts Propel has grown out of three essential forces of educational reform: the need for quality and accountability in education; the need to strengthen arts education throughout the nation; and the need to empower both teachers and students to make decisions that will affect the educational process. The project's goal is to create new curricula and assessment woven into daily classroom instruction that can provide a much richer depiction than is now available of how children learn and grow artistically.

As Dennie Wolf, a Project Zero researcher, stated, at the heart of Arts Propel are the following questions:

- What evidence is there that the arts entail rigorous thinking?
- What methods will best document changes in the *process* of artistic thinking?
- If powerful methods could be found, what might we learn about the dimensions that characterize the development of artistic thinking?
- If qualitative assessment is demonstrably powerful in the arts, what implications would that have for evaluating learning in domains like the humanities or even the sciences?

The three cornerstones of Arts Propel are domain projects, student journals, and student portfolios. A domain project is a sequence of related exercises introducing students to a central concept, question, or problem within an artistic discipline, with the purpose of integrating the three essential components involved in the process of artistic creation and learning.

The first of these components, *production*, is considered central to the domain project. A guiding tenet of Propel is that the students will be interested in looking at and thinking about art only to the extent that they have been actively engaged themselves in the making of a work of art. Each of the domain projects being developed has an explicitly stated production objective, such as "to develop abilities that will enable students to create an expressive drawing," or "to use line to create specific stylistic effects."

The second component is *perception*, an act which, according to the tenets of Arts Propel, should engage all of a student's senses. When a particular concept is illustrated, for example, students should be helped to recall examples from their visual and artistic experience. Each domain project has specifically stated perception objectives, such as to teach students to identify compositional patterns in the natural environment, in their own work, and in the works of other students and known artists.

The third component is *reflection*. One of the most important ideas that can be conveyed to the student artist is that art involves thinking. Art-making requires active decision-making, and students should be encouraged to make conscious choices as they produce art. As they gain experience in thinking about their own decision-making process, and as they become exposed to how other artists address similar problems, they become more sophisticated in their ability to step back and review that process. Reflection is a central part of classroom teaching, discussions, museum visits, taped interviews, and peer discussions. Students should look at their successive drafts of a work and reflect on the final product in terms of its strong points as well as areas that can be strengthened in future works. They should reflect about what they were trying to say and whether or not they succeeded. They also should reflect on the work of others, to gain both a knowledge of those artists' intentions and a deeper understanding of the context of ideas for their own future growth.

A domain project involves a series of sequential and integrated activities incorporating a range of skills that engage students in the process of working over time. This helps students not only to build skills but also to understand artistic issues from a number of different perspectives.

Arts Propel's primary aim is to provide qualitative information about an individual student's strengths and weaknesses that will help teachers in the classroom. While many teachers already employ these techniques in assessing student learning, it often happens that only one assessment is done at the end of a semester, and this does not provide students with a sense of their growth and progress. The detailed records created by student journals and portfolios enable teachers to examine the progressive development of their students' thinking skills. Included in a typical portfolio are initial sketches, drafts, self-criticism, criticism of others' works, reflections, and the final evaluation.

"MEET THE EXPERT" WORKSHOP SUMMARIES

Ellyn Berk

The National Arts Education Research Center, located at New York University, is one of nineteen centers established by the Federal government in various subject areas, explained Dr. Ellyn Berk. Its purpose is to study excellent teachers and develop models of excellence in teaching leading to effective curricular strategies. The Research Center focuses on secondary school education (grades 7-12) in the visual arts and music; it will expand to encompass drama and the theater arts beginning in the summer of 1989, and dance and creative writing will be included at a later date. Eventually, it will examine the entire educational cycle, including the elementary school years, and it is hoped that some attention will be given to architecture and the media arts. The center is funded by the National Endowment for the Arts and the United States Department of Education through a three-year grant period; it has just begun its second year of activity.

Several overriding principles guide the center's activities: first, that arts research must attain credibility within the general research community and, more broadly, in our society at large; second, that arts research should be teacher-directed and classroom-based collaborations among teachers, university researchers, artists, aestheticians, and critics; and third, that teachers can and should be trained in research and analysis. Finally, it holds that research in the arts needs to be both qualitative and quantitative.

The center began by bringing together thirty teachers from sixteen different states throughout the country. Qualifications included appropriate experience in the field; recognition as both producing artists and innovative teachers; involvement in making new policy at the state and national levels; peer appreciation; and the vision to contribute to a research project.

These teachers participated in the center's summer institute in New York to undergo an intensive training process under the guidance of New York University faculty and Center staff for the purpose of designing discrete research projects to be carried out in their classrooms during the following school year. The group met for general lectures and in small groups to discuss arts education and research, methodologies and techniques. Noted arts professionals gave lectures on contemporary issues in the field.

Unfortunately, while their involvement in the center's collaborative process has allowed teachers to grow and develop in new and exciting ways, they often return to work in contexts that have not changed along with them. Therefore, to alleviate this problem, the center has encouraged them to broaden the scope of their vision and see themselves as special resources capable of effecting positive change within their own school systems.

Berk next described some of the projects in which these teachers are involved. A teacher from a New Jersey school with a large Asian population is working on the effect of critical thinking on students, who are developing a self-directed scheme of critical awareness in a ceramics course. A teacher from Montana is facing the dilemma of teaching in an isolated location and is trying to develop alternative resources. In New York, a teacher is trying to encourage a sense of appreciation for nonrepresentational art in a middle school student body.

Another project, in Miami, involves the development of techniques for teaching drawing to students. The project concerns specific skills that are taught to students on a periodic basis; at the end of every unit, students are given a free drawing assignment that is done outside the school and then judged by a panel of outside evaluators who will measure the rate at which drawing skills are integrated into student work.

At the largest high school in New York City, still another project involves classes in American history. Its purpose is to determine whether visual imagery and an understanding of the cultural history of America can have a quantitative influence on students' knowledge of history.

To sum up the center's approach, Berk noted that it is looking at curriculum; relating symbol systems to actual practice; and relating components of intelligence to the study of the arts, with the goal of designing curricula that will reflect both interdisciplinary and multicultural concerns. In addition, Berk noted the importance placed by the center on integrating research into the teacher's responsibilities and emphasized her own particular agenda that the arts gain acceptance as a legitimate subject of study within the research community as a whole. Berk also feels that more attention must be paid to what happens to the teachers who have been through the center's summer institute once they return to their communities: How can they be influential in creating positive systemic change in their communities and schools? What kind of ties can be made between them and local cultural institutions and universities?

Questions and Answers

Q

Could you describe the process involved in the Research Center's summer institute?

A

(Berk) We begin by identifying and discussing common concerns among classroom teachers in grades 7-12 and university theoreticians, many of whom have not visited the classroom for a very long time. We then try to free classroom teachers from some of their concerns. We want them to recognize when their activities have become far removed from what they are supposed to be doing. We want them to focus on the important educational issues and on the students with whom they are working. Finally, these teachers meet with a number of researchers and conceptualize the processes that they might employ to become even more effective in their own school contexts.

The dissemination of this work occurs on a couple of levels. First, information is available upon request to anyone interested in finding out about the center's activities. Second, the Department of Education is planning to circulate more information about our research activities on a wide basis.

Q

Could you discuss the concept of testing in Arts Propel?

A

(Agar) The whole notion of Arts Propel is based on embedding ongoing evaluation within the curriculum, so that it is not just a matter of assessing the final product. It involves working with students at all levels so that they can discuss and critique their own work.

Q

What kind of financial support are you providing for teachers in your programs?

A

(Agar) In the first two years, we identified teachers who were highly talented and whom we felt would be ready to work with researchers. Those teachers received a stipend from the Rockefeller Foundation, which has underwritten this research effort. In the third year of the project, as part of the dissemination, the Pittsburgh public school district is providing them with "overtime pay" at an hourly rate.

A

(Berk) We are paying our teachers an honorarium of $1,000 for their participation in the summer institute; we also pay all of their expenses when in New York and an honorarium for research in their classrooms. Even in the beginning, however, some of the school systems were willing to provide their teachers with extra compensation.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"The Role of Art Specialists in DBAE"

Speakers: ***Barbara Bailey-Smith, Fine Arts Specialist, Durham County Schools, Durham, North Carolina***

Mary Erickson, Professor of Art Education, Kutztown University, Pennsylvania

Ms. Barbara Bailey-Smith teaches six classes of art at every grade level of the Little River Elementary School, which has 635 students; this means that she teaches twenty-six groups of children every week. The Little River Elementary School is located in a rural yet economically advantaged community in the middle of North Carolina; the students are 75 percent white and 25 percent minority, most of them black.

North Carolina is a good place to be an art teacher at the moment, explained Bailey-Smith. As a result of a law passed in 1984, the Basic Education Program (BEP), art teachers there now have job security. In addition, the BEP stipulates that every child in grades K-12 shall have instruction by a certified specialist in the areas of the visual arts, dance, theater, music, foreign language, and physical education. During the past year, North Carolina has hired over 270 new arts people.

Although there is no statewide curriculum, guidelines do exist for each grade so that every student across the state will be studying approximately the same things at the same level. These guidelines – which are sequentially based, stress the development of skills, and include the four components of DBAE – are outlined in a teacher handbook written by teachers from throughout the state.

Bailey-Smith works closely with classroom teachers in planning and team-teaching. The five components of her work as an art specialist are integration, coordination, communication, education, and initiation. She integrates the students' art activities with other areas of learning; coordinates artist residencies within the curriculum; communicates within the school and the community about the students' art activities as well as about general art and cultural activities; educates the public about the important role of art educaiton within the schools; and initiates interest and participation in art education activities on the part of teachers, administrators, and parents.

Finally, Bailey-Smith noted that one advantage discipline-based art education (DBAE) has given the field of art education is that for the first time everyone is speaking the same language. Over the past few days she has heard the words "involvement" and "commitment" again and again. "We can really make it work," she concluded, "if we do it together."

Mary Erickson

There is a great deal of confusion and disagreement about what the roles and responsibilities of an art specialist in discipline-based art education (DBAE) ought to be. Yet Dr. Mary Erickson believes that art specialists are the best option at both the elementary and secondary levels.

Neither the specialists nor the circumstances in which they will operate are entirely consistent, however. Likewise, the climate varies tremendously from district to district and from region to region. Responsibility for art education may be solely in the hands of the art specialist, in the hands of the classroom teachers, or a shared responsibility. Ultimately, each district that makes a commitment to DBAE must decide who is going to implement it.

If we are to understand what roles the art specialist can and should play in DBAE, we must first understand who the art specialist is. For many reasons – philosophical, historical, and demographic – art specialists in the schools cannot be described as having any single set of shared characteristics. The roles of the art specialist differ dramatically at different academic levels. At the high school level, the major distinction lies between the teacher of required art courses and the teacher of elective art courses. At the elementary level, major differences exist between those responsible for direct teaching and those in a supervisory or consulting position.

A spring 1988 survey by the United states Department of Education's Center of Educational Statistics revealed that 26 percent of elementary schools are served by visual art specialists; 32 percent are served part-time by visual art specialists; and 42 percent have none. Many elementary art specialists deliver all the art instruction received by children, usually on a weekly basis. Others deliver a portion of the art instruction alone and have the additional responsibility of assisting classroom teachers in delivering the balance.

Those art specialists who serve as consultants plan lessons and model instruction for classroom teachers. Some art teachers travel from school to school, contacting each student perhaps only once a month, and some serve only one school contacting students each week. Some use carts in their travels from classroom to classroom, while others have their own specially designed classroom.

In addition to these local circumstances, another layer of complexity in the roles of art specialists centers on state curriculum and state teacher certification requirements. In some states art specialists are certified to teach K-12; in others they are certified only at the elementary or secondary levels. In some areas art specialists would not recognize themselves by that title, preferring the title of art consultant or art teacher.

It is clear that art specialists represent many different sorts of persons and that the roles they can play in DBAE take many forms. There are four roles that must be filled for DBAE to be implemented in a district:

1. *The art content expert*, who holds values and has knowledge and skills in art criticism, art history, art production, and aesthetics;

2. *The art curriculum expert*, who has an understanding of DBAE goals, who grasps the concepts of scope and sequence, who has knowledge of children's artistic development in all four disciplines, and who is competent in curriculum writing;

3. *The art instruction expert*, who can plan DBAE lessons, devise effective art instructional methods, motivate students, assess student work, and recommend, adapt, and develop art instructional resources; and

4. *The art administrator*, who understands DBAE and has the supervisory and management skills to see that that curriculum is available for all the schools in the district. The art administrator must be able to coordinate art instruction at all levels, to effect communication both within the school and within the community.

Do we need such experts? The answer is yes. Unlike other basic subjects, art is one about which the typical teacher knows very little. Whereas a district can expect a certain base-level knowledge of many subject areas in all its teachers, virtually no expertise can be expected in art criticism, art history, or aesthetics, and only very minimal experience, if any, in art production.

Art specialists have been responsible for developing curricula in many districts, but in order to develop discipline-based curricula, they also must inform themselves about the full expectations of DBAE, including sequencing, articulation through and across the grades, and balance and integration of the disciplines. They must also receive adequate training.

Because DBAE requires instruction in content not traditionally taught, there are new demands for the development of particular lesson plans aimed at teaching that new content. Art specialists have considerable expertise that is useful in developing art instruction methods and resources. As they are provided with a discipline-based approach, they should be able to marry traditional instruction skills and values with the new challenges of DBAE, so that they can better teach students to appreciate cultural diversity and cultural continuity, give them the courage to propose and support interpretive and evaluative conclusions, and encourage them to be reflective and to value clarity and sound reasoning.

Although Erickson believes strongly in the need for art specialists at the elementary level as well as in the implementation of DBAE, she recognizes another alternative that involves coordination between the art specialist and the classroom teacher. DBAE is an approach to providing a broadened art education to all children in the United States. It will take a generation before we can measure its success. If this approach succeeds, the average citizen of this country will no longer preface his or her remarks about art with "I don't know anything about art." Instead, that person will know a good deal about art; he or she will be an artistically literate. "When that happy day arrives," concluded Erickson, "decisions regarding the respective roles of art specialists and classroom teachers will be a joy to resolve. In the meantime, I urge districts to consider the potential contributions that art specialists can make toward an artistically literate society."

Questions and Answers

How do you teach aesthetics?

(Bailey-Smith) That is the weakest part of our program right now, but we are working on it. At the moment, our main goal is to make children feel comfortable looking at artwork. In the beginning, simply giving them a lot of exposure to art helps them start to form opinions. This exposure will initiate dialogue among the students as they become more informed decision makers concerning the arts.

(Erickson) The Getty has some philosophers working on writing up guidelines for teaching aesthetics within DBAE. At the risk of sounding like an advertisement, I would also suggest reading Marilyn Stewart's section on teaching aesthetics in our *Basic Curriculum*, which outlines objectives for each of the four disciplines over eight levels. If you want to receive a catalogue from us that includes *Basic Curriculum*, write 464 East Walnut Street, Kutztown, PA 19530. Incidentally, in our curriculum we call the discipline "philosophy of art," rather than "aesthetics," because it really is a branch of philosophy. Basically, philosophy is about dialogue; so a good first-grade objective for aesthetics is simply teaching children how to listen to one another.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"The Role of Artists in Schools in DBAE"

Speakers: *Elizabeth Chalfin, Artist in Schools, Music Center Education Division, Los Angeles, California*

Masha Schweitzer, Artist in Schools, Performing Tree, Los Angeles, California

Robert M. Sitton, Lecturer in Aesthetics, Aestheticians in the Schools Program, Portland, Oregon

A videotape, created over the course of her twelve-week residency at the Ramona School in Bellflower, California, played throughout Ms. Elizabeth Chalfin's remarks. It showed segments from her workshops with the first, third, fourth, and fifth grades and illustrated the students' level of involvement, the working atmosphere in the classroom, and the quality of work produced through this collaboration.

She began her remarks by presenting several issues that need to be addressed by the artist in a discipline-based art education (DBAE) program. These include the specific role of the artist in the elementary school, the special considerations of a collaboration between the classroom teacher and the artist, and how an artist can enhance an existing art program.

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First, an artist in the schools provides an obvious role model. Most of the artists students study are dead, and most of the artworks they see are reproductions; the introduction of an artist in the classroom brings life to art. Chalfin is constantly barraged by students with questions about the art world and the creative process. In her responses, she tries to demystify the romantic notion of the artist as an isolated, maladjusted member of society and to make students aware of the continuity between historical, contemporary, and future art.

Second, the artist in the school can help students make a more direct connection to the creative process. When they look at a flower or their own faces and talk about the movement of lines or the shape of planes, they begin to develop an artistic eye. An artist can foster a sense of discovery and chance. Students seem to be more accepting of possibilities when an artist tells them there is no one right way to solve a creative problem, that they must look within themselves for their own solution. An artist reinforces the idea of working through to completion. Chalfin brings in her sketchbooks and explains her own working method, including the failed attempts that are necessary before success can be attained. This reassures students about their own working process and allows room for risk.

A third advantage is in the use of materials. Too often, the school supply cabinet has only construction paper, tempera paints, and crayons. The artist can introduce new materials to students and to teachers.

There are a number of distinct advantages to working as an artist in a DBAE program, if the school is philosophically and financially committed to the art program. When DBAE is perceived as a basic subject area along with reading, writing, and arithmetic, the artist comes in as a partner.

In a DBAE program, the artist can assume that the students will have a basic vocabulary and knowledge of art. They feel more comfortable talking about works of art and approaching new art projects than students in non-DBAE schools.

Integrating an artist into the art curriculum is not like integrating a new textbook. It means establishing and developing a relationship between the artist and the teachers. The better the partnership and the more open the dialogue, the better the arts experience. The artist and the teacher should discuss the students, the art curriculum sequence, and plan together the art activities that the artist will do to build on and enhance the classroom teacher's efforts.

Finally, there is the component of staff development. Why should the artist only work with the students? An artist can inservice the staff with workshops on specific materials and techniques, developing exhibitions, enhancing the creative process, or tailoring projects to the school's needs.

Teamwork takes time. It took Chalfin several weeks before she started to "click" with teachers. Artists who work in DBAE should have good communication skills, show versatility in the media they will work with, and have a knowledge of art history. The artist should be familiar with the DBAE philosophy and approach and perhaps participate in a DBAE workshop, to gain an understanding of the teacher's background.

"The bottom line is the students," Chalfin concluded. Through the partnership between teachers and artists in the DBAE classroom, students become aware of their own uniqueness and can be directed to use more of their creative powers for discovery, invention, and problem-solving in art and in other areas.

Masha Schweitzer

In discussing the role of the artist in DBAE programs, Ms. Masha Schweitzer examined the differences between the trained artist and the classroom teacher as they relate to the quality of art instruction, and the significant contributions artists can make to a DBAE curriculum.

The trained artist is a specialist in the visual language and fundamental skills necessary for creative expression in the visual arts. These skills include drawing, painting techniques, use of color, and graphics. Artists explore formal and expressive challenges in their own work and continually expand their perceptions by viewing the work of other artists. They bring to their work with students an understanding of art history and aesthetics.

The elementary classroom teacher is trained in classroom management and in teaching the curricula of language skills, arithmetic, and social studies. The teacher may value the arts as an enriching force and as a record of civilization, but quality art instruction is often missing from the classroom because teachers as a rule have little practice and background in the arts and because there has been little pressure to teach the subject.

In this educational environment, two kinds of art curricula may be available. The first is accessible to the teacher but is so prescriptive that the production aspects of the curriculum become routine and deadening. The lesson is often reduced to following directions and developing hand to eye coordination. These are important general education skills but do not constitute a meaningful art lesson. The other kind of curriculum involves a leap of faith. It may ask students to use the physical environment or other works of art as inspiration. These projects give students a lot of room for invention and imagination. However, the classroom teacher, lacking the proper skills, may feel ill-prepared to implement this broader curriculum.

The artist can be an asset in the classroom under both types of curriculum. He or she can supplement those lessons that are highly directive by expanding the concepts being taught and by giving more depth to the curriculum. The teacher can continue to utilize these new concepts and approaches after the artist leaves.

Whichever curriculum is being used, drawing from observation should be integral at every stage. Schweitzer emphasized that seeing in detail is an important lesson for its own sake as well as for the creation of art. Drawing from observation and experience challenges the student intuitively and intellectually. How can you appreciate the magic of a Vermeer or the drama of a Caravaggio if you have never created a volumetric image?

Ideally, the work of every artist in the classroom should include inservice instruction for teachers. Funding is needed to instruct teachers directly in specific skills, such as contour drawing, color, and spatial relationships. This process would give the teacher more confidence in classroom art activities and greater insight into the production of art as well as into the aesthetic, critical, and historical components of the lesson.

There are numerous interdisciplinary benefits of having an artist in the classroom. Schweitzer reflected on her own experience at an elementary school where she frequently got feedback from teachers about how her curriculum had been applied in other subject areas. Children demonstrated their understanding of perspective and spatial relationships in science drawings. And a study of the history of print making led to a comprehensive project in book illustration.

After the conclusion of her formal remarks, Schweitzer gave a slide presentation showing the work of her elementary students in a variety of media, including drawing, watercolors, linoleum prints, and illuminated manuscripts. She drew particular attention to the students' improvement in observation skills, their growing understanding of shape and line, exploration of spatial concepts, and their ability to experiment with color and brush stroke, starting as early as kindergarten.

Robert Sitton

"Having an artist in the schools is analogous to having an aesthetician in the schools," began Dr. Robert M. Sitton. All four disciplines in DBAE relate to one another. An intelligent conversation about a work of art will address its historical context, its value, and why it is valuable. Aestheticians engage in a process of reasoning and problem-solving, both of which are key to the making of art.

Aesthetics considers questions about the nature of art, including the most basic: What is art? The Guggenheim Museum is a work of art; a stanza of Hopi poetry is a work of art. Does art exist only when it is thought about, or when the thoughts are spoken? What is the role of the artist's intentions in evaluating a work of art? Is an artwork merely its physical components, or does its essence have something to do with what happens when one comes into physical contact with it? What are the reasons we think a piece of art is good or bad?

These questions all reside in the field of aesthetics, and answering them requires taking risks. The teacher and the aesthetician come into the classroom not to draw out or give the "correct" answer, but to present a Socratic attitude and elicit a reasoned discussion about the questions. It is important to set ground rules, and the first must be a tolerance of differing points of view. The students need to understand that they will talk about some very interesting questions that do not necessarily have any answers. The goal for the class must be to become "better thinkers" about art. The most important question we can ask is, "Why?"

The aesthetician keeps the focus of discussion on the work of art. Even choosing an object of natural beauty or interest, such as a seashell of a piece of driftwood, can elicit discussion about the nature of art or about the differences between "natural" and "artificial" objects.

Sitton has been keeping a diary of his classroom discussions with second- and fourth-graders to illustrate his methodology and to show how students at the elementary level have the ability and enthusiasm to confront hypothetical questions. One of his model dialogues was from a class of fourth-graders looking at a slide of the Parthenon. The students noticed the building's "formal" qualities, its lines and shapes, and how it was a model for buildings they were more familiar with, like banks and government offices. They were able to engage in sophisticated conversation about the Parthenon's "informal" qualities; that is, the way the building made them feel, which involved both sensations of "flying" when observing the aspirational lines of the pillars, and feelings of strength when considering the building's solidity and horizontal features. The discussion allowed the students to make fundamental connections between formal and expressive qualities in an architectural work.

Questions and Answers

[redacted]

How different is teaching with DBAE from teaching without it?

[redacted]

(Chalfin) In schools without DBAE, I have more free rein in projects when I come into the schools. In DBAE schools I look at the curriculum together with the teacher. I think this is essential. Although sometimes it may be easier to go in with my own program, something is missing without the collaboration.

Comment:

(From the floor) When a DBAE program is in place, the children view the artist as the "professional." That is exciting and important to them. But it cannot be a one-shot thing. This kind of modeling, production, and inquiry has to be continuous in the classroom, in tandem with the teacher.

[redacted]

(Chalfin) I agree. I am coming in as an artist, not to take the teacher's place. It is vital to the success of the program that the teacher maintain his or her particular educational expertise.

Comment:

(From the floor) The best system, it seems to me, is one in which everyone works from strength. The artist is the creator, the aesthetician is the philosopher, and the teacher is the interpreter. The classroom teacher will never be an artist or a philosopher, but he or she can integrate this into the classroom. This is the ideal of a teamwork concept.

[redacted]

(Sitton) I started working on the Getty project as their resource person in aesthetics. I realized that I had to talk to the teachers for more than four hours every summer, so I started a ten-week seminar in aesthetics for six teachers involved in DBAE programs. It was because I wanted to follow these teachers that I became involved in the classroom. What I have discovered is that the DBAE program is not a matter of replacement but of realignment. It is an expandable program and an enhancement of what already exists in the classroom.

Comment: (From the floor) I have noticed that my students have found great beauty and meaning in works of art that have an asymmetrical form and music that sounds rough and difficult, much more so than in works that are picture perfect.

[redacted]

(Schweitzer) Sometimes I show art that is not beautiful. You choose works that make the viewer see the world.

[redacted]

(Sitton) Variability and change are essential to art. It is the one area of human experience where we will never stop changing because the nature of art is to look at what has been done and say, "I'm going to do it differently."

"MEET THE EXPERT" WORKSHOP SUMMARIES

"The Role of Museum Educators in DBAE"

Speakers: ***David Ebitz, Head, Education and Academic Affairs, J. Paul Getty Museum***

Bonnie Pitman-Gelles, Associate Director, Seattle Art Museum

Dr. David Ebitz began by outlining two related questions:

1. What are some unique contributions museum educators can make to discipline-based art education (DBAE)?

2. What do museum educators need to know about art education and DBAE in order to work more effectively with teachers of art?

As the benefits and problems of placing DBAE at the center of a collaboration between art museum educators, classroom teachers, and university art educators are explored, it should become clear that art museum educators have an important contribution to make to the development of discipline-based approaches to art education. Because of their work, they are already experts in the four disciplines.

Art museum education can be defined through several frames of reference: first, by its goals; second, by those activities of the art museum that bring a diversity of visitors and original works of art together; and third, by its practitioners – their training, career development, and aspirations.

In discussions held by twenty-five art museum educators in Denver in 1987 (a report of which can be found in the fall 1988 issue of the *Journal of Museum Education*), it was agreed that the role of the art museum as an educational institution is to present original works of art and to make these primary resources accessible to the broad population. The purpose of art museum education is to enhance the visitors' ability to understand and appreciate works of art and to transfer these experiences to other aspects of their lives. Ebitz thinks that the art museum ought to provide an environment in which a visitor can use the information and tools at hand to, as the art historian Irwin Panofsky said, "mentally re-enact the actions and re-create the creations of art." Only by attempting such participation in a work can we grasp its meaning and ultimate significance to ourselves and to the human condition.

The art museum is one place in which the visual image should be even more privileged than the written or spoken word, Ebitz believes. It is also a place where people can spend time with no practical purpose in mind beyond the pleasure of experiencing works of art aesthetically. Visual literacy, a goal shared by art museum educators and by practitioners of DBAE, is best addressed by direct contact with original works of art, and the primary means of achieving visual literacy is criticism. Finding the best words to describe, interpret, and evaluate what is before us provides the conceptual categories to open our eyes to even more that we can see. And originals are the best means to an aesthetic experience, a central goal in art museum education. Art museum educators are experts in seeing and in teaching their visitors how to see.

These and other goals of art museum education translate in practice into a wide range of programs and activities that are considerably more diverse than those found in the art classroom. Because they are enabled and compelled to develop a wide knowledge of art and teaching about art – by the nature of their collections and their changing exhibitions, by the facilities available to them, and by the diversity of their audiences – art museum educators can help provide models for different approaches to discipline-based art education.

However, in order to work effectively with the schools, museum educators need to know the following:

1. the history and development of different approaches to art education, particularly the still-dominant self-expression approach that focuses on art-making activities;

2. what is meant by discipline-based art education, how DBAE views aesthetics, why it is so important that DBAE be sequentially organized with articulated content for all grade levels, and why it must be adopted on a district-wide basis;

3. the particular curriculum or general framework being implemented at each grade level of classes visiting the museum;

4. the particular circumstances of each visiting class, including the forms given DBAE by the classroom teacher and the resources available for its implementation in the classroom; and

5. the specific activities used in classroom instruction, the kinds of art that students have been looking at, and the vocabulary they have been using to structure their experience.

DBAE embodies a set of assumptions and goals and provides a framework and a common language that can bring museum educators and classroom teachers closer together. Nevertheless, for museums to be better used as resources for all the disciplines of DBAE, museum visits should be planned to relate to classroom activities and to make good use of the opportunity to experience original works under the guidance

of museum educators with the appropriate knowledge and skills. To take full advantage of such collaboration, multiple visits should be arranged.

In summary, Ebitz outlined seven areas in which art museum educators can make a significant contribution to DBAE on both a theoretical and practical level: (1) reminding art educators of the difference between original works and reproductions; (2) emphasizing the aesthetic experience as a goal for art education; (3) providing expertise and models for teaching a wide diversity of arts; (4) modeling interactive teaching that pays equal respect to the skills of the visitor and to the full complexity of a work of art; (5) contributing to the redefinition of the goals of art education; (6) contributing expertise in the four disciplines of DBAE and providing a teaching context in which they receive full and varied applications; and (7) evaluating the effectiveness of DBAE curricula in preparing students to visit and to look at art in our museums.

Bonnie Pitman-Gelles

Ms. Bonnie Pitman-Gelles has identified four areas for museum educators to address in effective DBAE programs: the development of programs that use effective collaborations with the schools and integrate DBAE principles; the integration of learning styles into programs so that many different learners can be reached; supporting the leadership of museums as educational institutions; and participation in advocacy programs on a local, state, and national level.

Pitman-Gelles is concerned that the important role artists and museums can play in DBAE programs needs to receive more attention in the actual programs and at conferences such as these. DBAE programs have as one of their central goals providing experiences with original works of art. Museum collections offer an excellent place to explore the aesthetic, art historical, criticism, and creative aspects of a work of art.

Museums have a unique place within their communities and offer opportunities for the public to experience, celebrate, explore, and learn about their collections. Today museums are no longer just protective enclosures for works of art; they serve their commmunities as centers for learning about the arts and the humanities. The growth in school and public programs across the country is a testament to the expanded roles museums play in their community.

Designing effective programs requires the involvement of many specialists. Museums offer DBAE programs with experts in many of the areas of study. Curators, educators, and other staff members can provide keen insights to learning experiences and should be utilized. Museum educators must understand the goals of the art curriculum and the specific needs of the DBAE program. Because these programs offer learning experiences to both teachers and students, most art museum educators need to provide training to the curators and docents so that they understand the conceptual framework of DBAE and their specific role in the museum's programs. Museum educators must be able to look at their programs and assess their effectiveness so that it meets the needs of their audience. Attention should also be given to matching the resources of the museum and the schools so that realistic and effective programs are developed. Effective collaborations require time, money, people, and a commitment to work together over an extended period of time. It is not enough to design a DBAE program that includes one or two visits to a museum. The teachers and students will not fully appreciate the learning potential of the collections because time and opportunities to use reproductions and slides of the collections in the classroom are needed to help build an enriched DBAE learning experience. Art museums provide a rich environment for learning about different periods in history, cultures, artists, and types of aesthetics that can greatly enhance DBAE programs.

Another factor for museum educators to be aware of is how people learn. The ways people learn – learning styles – has been the focus of a great deal of research in the last twenty years. Utilizing learning theories can help museums create more effective formal and informal education programs.

Some of the most notable work on learning styles has been done by Dr. Bernice McCarthy. In her book, *4Mat Learning Styles*, Mccarthy describes four types of learners: the imaginative learner, the analytical learner, the practical learner and the dynamic learner. The 4Mat system is a cycle of instruction designed to capitalize on the learning styles and brain dominance strengths of learners. It is a way of organizing that appeals to learners in turn, while stretching and challenging them.

One way to conceptualize the different learning styles is to think about how each learner might approach sailing. The *imaginative learner* enjoys learning by feeling and watching. They relate strongly to personal meaning. In terms of learning to sail they will watch the sailing activities carefully and discuss with others before venturing into the boat.

The *analytic learner* enjoys learning by thinking and analyzing. They would read every available book, and watch videotapes about sailing. Their favorite methods of learning are lectures and reading. They collect information in order to analyze and understand the object of their study. Analytic learners do extremely well in schools, since 75 percent of the way information is taught occurs in ways that are compatible to their ways of processing and perceiving information.

The common sense or *practical learners* learn by thinking and doing, and will take sailing lessons. If it is not useful it is not worth learning. They focus on observations and experiments and enjoy learning how things work together.

The *dynamic learners* learn by feeling and doing. They are self discoverers and must find out things on their own; they enjoy possibilities and new experiences. The dynamic learners might climb into the sailboat and set off on their own, learning by trial and error.

There is a great deal of published material on learning styles and it is important to learn about and understand how to use these ideas in programs. This overview provides only a very brief description of an exciting and useful area of research that should be used by art educators and museum educators.

The role of museums as educational institutions has been highlighted in *Museums for a New Century*, published by the American Association of Museums (AAM), among other publications. AAM's accreditation process also examines the mission statements of museums, most of which describe their role as educational institutions and assess how museums implement their mission through their interpretive exhibitions, programs and publications. The important role museums have as educational institutions will continue to receive increased attention and resources in future years, as museums seek to improve the quality of the learning experiences for their visitors through interpretive programs. Art museums can integrate DBAE into many of their existing programs and both enrich the learning experiences and meet the curriculum objectives of the schools. Museum trustees and directors have become more aware of the important role museums have as educational institutions and in many cases are working to provide the resources and the funds to secure the place of interpretation and for DBAE in their programs.

Museums can play a greater role in advocacy programs by creating an enthusiasm for art that will support and enhance the current national dialogue about art education. Advocacy requires that museums engage with educational leaders of their community to work toward collective goals. Art education is now a local, state, and national issue, and museums should play an important role in it by being effective leaders and partners in these discussions.

The commitment, passion, and integrity of museum educators should be recognized and applauded, concluded Pitman-Gelles. However, too many of us look for the answers instead of the questions. We need to be challenged by the opportunities and new areas of work that are before us. The future is exciting with opportunities to expand our leadership role, develop new programs, and participate in advocacy efforts to create changes.

Questions and Answers

Comment:
(From the floor) There are those of us in public schools who need your help greatly, and one of the ways you can help us is by not holding your museum educator meetings on Fridays; have them sometime when we can join you. Those of us who have been teaching for a long time are not always prepared to do the job that some of you can do for us. I would love to have you come to my classroom and deal with thirty teenagers who do not know why they should even go to a museum in the first place. My biggest problem is getting them there.
Comment:
(From the floor) Video discs I have obtained from the National Gallery have been among the greatest teaching aids I have ever had in the classroom. Also, I have found that coalitions of teachers, museum educators, gallery owners, and artists who will bring original works of art to the classroom can be wonderfully fruitful.

Museum educators, gallery owners, and artists can be effective and exciting collaborators in the effort to expose children to original works of art. Are there others?

(From the floor) Private collectors might be another resource. Many have great collections, and most know a great deal and care passionately about the individual works. They might be eager to share that passion with others.

Comment:

(From the floor) People can learn to become sensitive to visual forms through looking at things other than art; they can look at trees or walls and develop a sensitivity to the visual world. In fact, visual art education does not always cultivate a disposition to treat the world at large as an object of aesthetic appreciation. Also, more than 10 percent of the people who go to museums go alone. What really needs attention is the way in which exhibitions are conceptualized and installed, and that conceptualization requires a pedagogical schema, a way of thinking about seeing and learning, so that works of art can become real for people.

"Challenges in Implementing DBAE: A Case Study"

Speakers: *W. Dwaine Greer, Associate Professor of Art, University of Arizona, Tuscon; Director, Getty Institute for Educators on the Visual Arts in Los Angeles*

Ronald Silverman, Associate Director for Curriculum, Getty Institute for Educators on the Visual Arts in Los Angeles

The Getty Institute for Educators on the Visual Arts first research and development project to create a program for implementation of discipline-based art education (DBAE) in the schools is now coming to a close, explained Dr. W. Dwaine Greer; it should be completed by June 1990. This session was designed to share with participants some of the preliminary findings of seven years of research in the development and implementation of this project.

What was learned during this time confirmed what common sense says can and should be done. For instance, the classic notion in other areas of education that one should adopt a coherent theory was reaffirmed. One of the reasons that DBAE was accepted by the Getty Center for Education in the Arts was that the ideas about DBAE (which were scattered in the literature) had not been pulled together into a coherent theory. DBAE allowed the Getty Institute to take a specific stance, to accept a set of philosophical assumptions as the foundation for action.

In all scientific research, theories must be tested, first to prove or disprove them, and then to refine them. In addition to looking at the research in staff development and curriculum implementation, individuals involved in the project brought unique personal experiences from their attempts to accomplish, in various settings over a long period of time, the kinds of outcomes that were being discussed and promoted through the Institute.

In 1974, the state of California had been involved in the revision of a curriculum framework that would set into place equivalents of the four components of DBAE. At the same time, people who would become Institute staff members were involved in a project funded by the National Endowment for the Arts, called the Aesthetic Eye Project, in which fifty participants were brought together for six weeks to work on framework implementation with special focus on aesthetics – the one area of the California curriculum that had not actually been implemented. Greer, working at a national educational research laboratory, developed an elementary curriculum that went out into the schools. Finally, he and his colleagues were able to draw on the experience of the earlier attempts in both CAREL (Central Atlantic Regional Educational Laboratory) – the first arts laboratory – and the CEMREL (Central Midwestern Regional Education Laboratory) aesthetic education project.

The first things that happened in the area of theory were very much influenced by the CEMREL experience. CEMREL brought together leading aestheticians and asked them to define what an aesthetic experience would be. Based on problems encountered with the CEMREL definition, the Institute chose a classical definition – that is, one related to what in current parlance is called a "neorational philosophical approach." This allowed the institute to develop a reasoned view of how the theory might work in practice in the classroom.

If you are building an art program that affects all teachers, Greer advised, you have to account for how that effect is going to be accomplished. The Institute chose to focus on professional inservice as the means to build such a program. What distinguishes a professional from a technician is that the former is able, because of theoretical understanding, to avoid being bound by procedure. To qualify as professionals, teachers must have enough theory so they do not simply walk through the curriculum. With this in mind, the teachers were given a heavy dose of theory, so that they could understand the rationale behind what they were being asked to do.

On the practical side, one of the basic premises of the project was the training of district teams, with the Getty Institute providing a district-wide model and the district being responsible for its implementation. A three-week summer staff development program was developed, based on principles drawn from the research literature on staff development and curriculum implementation.

The first week of the program was an intensive engagement with art itself. The second week involved the theory and practice of art education. The third week was implementation planning, which was agreed upon by both teachers and administrators. Finally, implementation in the district involved looking at what happens with the children – that is, is DBAE really teaching them anything, and are the results different from those of previous approaches?

In a non-discipline-based art classroom, art is typically taught at the very end of the week, on Friday afternoons; in comparison, more than half of the discipline-based art lessons were held at different times during the week. In non-DBAE classrooms, up to 90 percent of the time can be spent on holiday-type production activities; in discipline-based classrooms, 80 percent of the time is spent on curriculum, and only 20 percent on other kinds of activities, with a balance among the four art disciplines. It became clear from the results of this

comparison and other evaluations that when the DBAE curriculum is in place, teachers adhere to the approach – that teachers will use what they have available to them to do what they can to provide a solid discipline-based art program for their students.

Ronald Silverman

We know that art does not have a high status within the school hierarchy, began Dr. Ronald Silverman. School board members, superintendents, and other individuals not directly involved in art look at it as "frosting on the cake" – nice but not necessary.

In Los Angeles County, there are seventy-six school districts. When the Getty Institute began its programs, it sent out letters of invitation to all of these districts, asking them to join in a collaborative five-year effort to improve the quality of art instruction in the schools. Only seven of the seventy-six districts responded affirmatively, and at the time not one of those districts had an art specialist in place.

In the second year of the program, two additional districts, both with art specialists, joined the program. And in the third year, as a result of attention being paid to the program, twelve more districts joined, for a total of twenty-one.

The teachers and administrators who attended the institute's seminar discovered that art is a phenomenon of great substance. They were enlivened and enriched by their encounter with it, and they wanted to take this experience back to their children and colleagues.

The Getty Center is now concluding its collaborative effort with these school districts. What remains to be done, and how will it be accomplished? The most important goal is survival of the program, the major challenge of which has been to bring about and sustain change. It is hoped that when the institute pulls away, a group of experienced and highly motivated leaders will be left in place in each district to carry on.

Problems remain, however. Graded textbooks and other sequential resource materials are now available to reinforce DBAE classroom teaching at the elementary level, but for the secondary teacher, such resources are not as yet available. There is an acknowledged need for the development of discipline-based art curriculum at the secondary level. The Getty Center, therefore, began its CDI, or Curriculum Development Institute last year. Experts in the four disciplines talked to art teachers about the nature of these disciplines. Art educators helped them articulate how the disciplines would play out in the classroom; and model lessons, units, and course outlines were developed to demonstrate how to teach the disciplines in an integrated fashion.

Successful implementation of DBAE at the secondary level faces a number of obstacles. One of these is the fact that art teachers have very little experience utilizing textbooks. They need inservice training to teach them how textbooks can be used as an adjunct to classroom activities. Another obstacle is the paucity of materials on and the general confusion about aesthetics. Too many people confuse aesthetic scanning, an introductory strategy for encountering works of art, with aesthetics (which is concerned with questions, issues, and problems associated with the nature and values of art). Aesthetic scanning involves responding to what is actually in the work – qualities of line, shape, texture, and how these relate to the expressive impact of the work.

Questions and Answers

[redacted]
What is being done about teacher training? Are programs being created to teach DBAE?

[redacted]
(Greer) In attending to this issue, the Getty Center looked at places around the country where they knew people would be interested in doing this. These individuals were then invited to a conference in Snowbird, Utah a year ago, and subsequently grants were given to ten colleges and universities to make changes in their teacher education programs that would begin to introduce DBAE. Most likely, the institutions offering these programs soon will begin to introduce into art education what at one point was part of education in general – fellowships for experienced teachers that will allow them to pursue additional inservice study. It is also hoped that the market will begin to drive the programs.

[redacted]
In regard to resources, what do you do if you do not have the budget to acquire them? Where do you find the money?

[redacted]
(Greer) If the money is not already there, find out why; where is it going? Also, get on the budgeting committee. From that position, you may be able to effect change in current budget allocations.

[redacted]
(Silverman) Some of the more innovative secondary teachers have gotten parents involved, and they are using school improvement funds to help pay for DBAE programs and training. Of course, it is very helpful when the state says that certain texts are worthy of being adopted and allots to the districts the funds to adopt them.

"MEET THE EXPERT" WORKSHOP SUMMARIES

"Integrating the Four Disciplines"

Speakers: *Lillian Ellliott, Artist, Berkeley, California*

Edmund Barry Gaither, Director, Museum of the National Center for Afro-American Artists, Boston, Massachusetts

Ronald Moore, Associate Professor of Philosophy, Director, Center for the Humanities, University of Washington

"The best way to learn about art is by making it," Ms. Lillian Elliott began. In the production of art, the end results are unknown until the work is complete. But early on, the child's imagination determines the outcome.

A practicing studio artist, Elliott approaches teaching by introducing the concepts and techniques necessary to produce artwork. Adjusting for age level, she covers such formal concerns as spatial concepts, linear perspective, and three-dimensional form. Visual arts literacy can be compared to computer literacy, she offered. In both fields, it takes learning and creativity to find out what new methods and new materials will do for you.

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Art history provides a context for assigned projects. A color project is more meaningful when coupled with a study of the impressionists. Art history also provides a context in which students can construct their own work, while art criticism and aesthetics can help make them aware of differing perspectives on formal and expressive issues. This broadens the understanding of the field of art and leads the way to more visually literate museum-goers, patrons, and artists.

Art is not the production of commodities, especially in the classroom. Elliott recalled a student who, although not ready to exhibit work in a school show, said, "I wish you could take a picture of my mind and see how it has changed." That is the real objective, Elliott feels. If students explore a wide range of art materials, techniques, and ideas, under careful and enlightened supervision, visual literacy naturally will follow.

Edmund Barry Gaither

Six years ago Dr. Edmund Barry Gaither inaugurated a unique art education program for fifth-graders at the Museum of the National Center for Afro-American Artists in the Roxbury section of Boston. Dedicated to the promotion, criticism, celebration, and collection of the visual arts heritage of black people worldwide, the museum treats this heritage not as a minority issue but as a tradition with its own inherent dynamics and history in time and place. Its mission is to make the world visual arts heritage accessible intellectually and emotionally to the widest possible audience.

The docent program was designed specifically for the fifth grade in an elementary school located near the museum. From the beginning, museum staff worked closely with the principal and teachers and provided students with an intimate experience of the museum "from the inside out."

A docent training program, Gaither believed, would empower the youngsters to share their perspective on an exhibition in their own language. Most docent programs begin at the high school level and take a profound art historical approach to exhibitions. Gaither wanted to draw on the youngsters' "love of the spotlight" and motivate them as "presenters." In preparing tours, the class would be introduced to new historical knowledge and the effect of history and location on subject matter in the arts. They would learn to make public presentations and how to effectively direct a touring audience.

The program begins with an orientation at the museum. For many students, most of whom come from poor Afro-American and Hispanic families, this is the first visit to a museum. The staff presents a group of objects selected for their observable qualities and particular differences. In the form of a lighthearted game, students begin to learn how to see and talk about the paintings, sculptures, and graphics they are shown.

The class then spends four weeks working on an art project specifically related to the exhibition; for example, for an exhibit on print and graphics, the students learned silk screening, they learned the vocabulary associated with the tools and the inks – and they learned the process by doing it. This gives focus to their experience and helps them talk about it later on. After completion of the art project, the students are taken on a guided tour of Boston's Museum of Fine Arts by adult docents, to learn how tours are given.

The museum staff involved in the project publishes two booklets each semester for the participants, their parents, and their teachers. The first describes the docent program and presents basic museum vocabulary, an outline of the students' own art-making project, a note on the school and the museum, and a schedule. About halfway through the semester, the class receives a second booklet, based on the objects in the exhibition with notes on the symbols and iconography in those works.

"MEET THE EXPERT" WORKSHOP SUMMARIES

Each semester, an artist whose work is included in the show visits and talks to students. These informal conversations give the young docents original material for their presentations and help demystify the role of the artist.

Before embarking on tours, the class takes five weeks of public speaking with a speech teacher and consultant. This time is also used to go over historical and interpretive material. The students "rehearse" with each other three times and then give their first tours, to third- and fourth-graders in their own school. Working in teams of two, the docent trainees use a fixed text to convene the group, move it from object to object, and dismiss the group at the end, but they talk about the exhibition objects in their own language.

The fifth grade docent project at the Museum of the National Center for Afro-American Artists is a model program, offering youngsters a comprehensive experience of art and giving them confidence in talking about artworks. The program integrates the four disciplines as the students confront new and significant objects drawn from their own cultural heritage.

Ronald Moore

"When integrating the four disciplines, making art is intimately connected to the introduction of aesthetics into the classroom," began Dr. Ronald Moore. Aesthetics raises basic questions about art. What is art? What makes something beautiful or ugly or dainty or dumpy? How does art acquire meaning? Where does artistic talent come from? How do aesthetic values combine or compete with religious, ethical, or political values? Are critical judgments about art reliable?

Moore views the field of philosophy as a "courtroom of ideas." In this courtroom are examined certain fundamental, general beliefs that are unimpeded by time, place, culture, gender, or race. They concern questions about real and unreal, good and bad, beauty and ugliness. Philosophy thrives on addressing these questions in dialogue to test their merit.

Philosophy's special contribution to the integration of the disciplines lies in the "case method." Moore cited the example of a hypothetical case in which the curator of a small, impoverished museum meets artist Robert Rauschenberg on a beach and requests a donation of one of the artist's works. Rauschenberg bends down, picks up a piece of driftwood, and gives it to the curator, saying, "Call it *Driftwood*." This brings up an aesthetic question. Must a work actually be worked on in order to qualify as a work of art? Must it be transformed by the hand of the artist? Or does nomination and presentation do the job? These questions, modulated to reach different age groups, will elicit interesting discussions in the classroom.

Another hypothetical case described by Moore concerned the "rights" of art works. Barnet Newman's sculpture, *Broken Obelisk*, is located on the University of Washington campus. Suppose the trustees of the school decided to paint this sculpture, currently a brownish steel, in purple and gold – the school colors. Fifth-graders might be asked whether artworks may be changed, just like anything else that a person or institution owns. Older students might consider what relations obtain between political and artistic values in a situation such as this one. High school students can discuss the issue on a more sophisticated legal level: Should protesting students be able to go to court and get an injunction on behalf of the artwork? Who, if anyone, is the guardian of these works?

Aesthetics overlaps and relies on the other disciplines. Art criticism is engaged in deeply philosophical questions when it deals with matters of meaning and interpretation. It asks whether a work of art is sublime, erotic, offensive, or great. Aesthetics raises the underlying issue of what it means to say that art is any of these things. Art critics work with particulars, the hard evidence of works and collections, but they must also work from theories about artistic meaning and value.

Art history can also be profitably integrated with aesthetics in the classroom. Is there a timeless standard for calling an artwork beautiful? For example, it has been reported that before the eighteenth century, Europeans did not look at mountains as beautiful or sublime or lovely. They thought of them as hazards, as bringers of bad weather, and as obstacles to commerce. The art historian can point this out while looking at sixteenth-century paintings and ask how the artist saw those mountains. The aesthetician will ask whether those mountains were beautiful all along even though people did not see them that way.

The old divisions between doing art and thinking about art have eroded, and much of what goes on today tests the limits of our concepts of art. We are continually forced to rethink and revitalize our theories to meet and measure art.

Questions and Comments

Q

How do you deal with the confusion that these questions evoke in the classroom? Kids seem to want answers, and they get very frustrated when they are not given conclusions.

A

(Moore) The responsible thing to do is to say that there are several different positions that can be taken. It may be a little frustrating because there are no absolutes or right answers, only better positions or weaker positions in this "courtroom of ideas." But that's all right. Life is like that.

Q

Can you talk specifically about the value of the creative part of the museum program?

A

(Gaither) It is important to teach young people to activate their own resources, to bring their own mental energy to bear on an external involvement. You call them to enter a dialogue with a world outside of themselves.

Q

In the museum program, in what ways do objects from outside the host cultural context become real for others who encounter them?

A

(Gaither) Cultures overlap and greet each other and exist in a dynamic interrelationship. We need to find those points of intersection that make the commonalities greater than the points of friction. For example, aloneness is a fundamental human experience. The response to that experience is a search for a sense of unity bigger than ourselves. Museums have a unique opportunity because they make conscious selections. They can assemble unities of objects that are accessible to all kinds of people.

Q

In terms of the rights of artworks, what about a teacher who corrects a student's artwork?

A

(Elliott) I always use tracing paper. I never draw directly on a student's work because I respect that person's artistic autonomy, and I am very concerned that students be given the time to make art. Once they have that experience, aesthetic questions and other areas of concern can be addressed.
Comment: (From the floor) I agree. The place to begin is with process. We have to start from the personal experience of the child and expand upon that.

DAY THREE

Saturday, February 4, 1989

SYNOPIS OF GENERAL SESSION

"Art Education and Society"

Introduction: ***Phillip Charles Dunn, Program Officer, Getty Center for Education in the Arts***

Moderator: ***Leon Whiteson, Architecture Critic, Los Angeles, California***

Speakers: ***Luis A. Jiménez, Jr., Artist, Hondo, New Mexico***

Roland Young, Co-Founder of Shiffman Young Design Group, Los Angeles, California

Having found architecture easier to write about as a critic than to design, moderator Mr. Leon Whiteson introduced himself as a "lapsed architect."

Architecture has been defined as "society made visible." It is the one art form that cannot be avoided, and we all have a gut reaction to the spaces in which we work, live, and play. The distinction between what is architecture and what is mere building is something people have struggled to define for a long time, without complete success. In a sense, everybody can be an architecture critic, basing their critiques solely on personal feelings of space; but people must be taught to evaluate their feelings and to understand the process that causes a building to take a certain form.

Critics often make architecture inaccessible by using esoteric language, or "archy-babble," to justify current ideologies about buildings. But school programs have demonstrated that children can be taught to work with these ideas from a very young age.

Because architecture links every political and social level of a culture, in any city the buildings will reveal what people consider important. In Los Angeles, for example, a great deal of emphasis is placed on private homes, while public plazas are largely ignored. "So clearly this is a city that does not care about the public realm. What does this say about the way people interact with one another? It means that people here go about their own lives, following their own paths through the city."

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SYNOPIS OF GENERAL SESSION

The best buildings – the Pyramids, the Parthenon, or the Beverly Hills Hotel – seem inevitable where they are. Other buildings would be out of place no matter where they were erected. Both extremes are obvious. Less so is the preconscious impact a space can have on us, setting the tone for how we relate to other people as well as to the building.

Children can be sensitized from an early age to how architecture affects them, what it does to them, and why it is important to understand the feelings that are generated in the spaces in which they live, study, and play.

Luis A. Jiménez Jr.

The Getty programs are very important to the well-being of the arts in this country, Mr. Luis Jiménez feels. He saw the conference, for example, as addressing core problems of the arts and artists in this country and attempting to devise and share strategies for accomplishing solutions.

Invited to speak on "the internal awakening" to cultural and artistic connections and continuity, Mr. Jiménez found that concept problematic because he has never been separated from his culture or his art. "My problem was really one more of survival within the culture and trying to get people to understand what my culture was about, what my art was about."

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Today the public is largely uneducated about art. They avoid experiencing and talking about it; they are defensive about their feelings of ignorance; they are intimidated by critics who attack them for their uneducated opinions.

Because the general public is intimidated by art, the art community feels insecure and, in its own way, defensive. Consequently, there is a timidity in what is done and what is shown, and a dull sameness permeates most of our museums and galleries; they are beginning to take on a kind of "franchise" look. And the art schools are just as bad. Although it is not the fault of the critics or the dealers or the artists, someone must take responsibility for attacking this gloomy trend.

A comprehensive, nationwide arts education program would improve our society's quality of life and well-being as a whole, and would serve to "feed our souls." The arts can be a mirror for understanding ourselves, each other, and other cultures, and achieving personal inner peace. Even prehistoric cave dwellers were driven to make paintings on the walls, and daily life for them was far more difficult and demanding than it is for us today.

As he attends more and more symposia on what should be done about public art, Mr. Jiménez finds that the real issue is not education but something fundamentally askew in our priorities that distracts us from education and other basic human concerns. He closed by challenging the society that created the arms race and the space race to adjust its priorities and initiate an arts race.

Roland Young

Mr. Roland Young began by free-associating – "Herb Alpert, whipped cream, Tijuana Brass, perfume called `Listen'" – to demonstrate how disorder can grab attention. "There is something about order, or linear thought, that gives everybody all the answers and then dulls people's minds."

In talking about the need for chaos in his field of graphic design, Mr. Young referred to details on the Getty conference newsletter, which his firm designed, to illustrate how a work can communicate on different levels. "We give you moments to stop, to look, and then you are on to your next thing."

In grade school, Mr. Young hated history, science, and English. When essays were assigned in English class, he would create and submit comic strips instead, and in science he would duplicate on paper what was shown under the microscope. "I found I could capture things in pictures more quickly than I could put them down in words. I could capture pictures, and I could make people react to them."

He posed the question: "How do we teach to such a degree that we do not close down the minds and imaginations of individuals?" He advocated integrating art into society rather than teaching it as a separate entity, and suggested that children be taught about the myriad possibilities inherent in a thing or idea, rather than being given prescribed definitions with no room left for curiosity or ambiguity.

Questions and Answers

Comment:
(Whiteson) People look to the arts to give some coherence to life. The interaction between language and coherence is not well understood. Are pictures cultural? Are cave paintings graphic design or fine art? Nor has the relationship of fine art to society been resolved. In a democratic society, should the arts be considered a luxury to be indulged in only after everyone's belly has been filled? The role of chaos is barely understood as part of the constant tension inherent in art. Any human interaction has an element of chaos, which is part of its creative energy.

Comment:
(Young) That is another wonderment: how can chaos be so orderly? Maybe we have been educating people to be orderly by removing chaos too quickly. We had better penmanship when everyone had to dip pens in inkwells. Many rituals are lost when the emphasis is on going straight from point A to point B.

Q

One of my observations as a teacher and artist is that we charge very little for what we do. How can we make people who can afford to pay appreciate our work?

(Whiteson) I can tell you Ronald Reagan's answer: if you like it, pay for it. That raises the central issue of what is the value of art. And what does it mean to be a human being? Art has become decoration, show business. Artists like Luis are at risk because we have not decided whether or not we really want to support him. Do we really believe in what he does, or do we just want to appear to be cultured?

Q

What role do you see the practicing artist having in DBAE?

(Jiménez) I think it is very important to have people exposed to a practicing artist. Many people teaching art do not have any idea of what it is about. It also helps keep artists alive, whether or not they are selling.

Q

Teachers are already responsible for many agendas. Where besides the classroom could arts education be provided?

(Young) It is not so much a question of places as educators' roles. If a child asks you a question, do you come up with an answer, or do you ask another question so the child can find the answer inside himself?

(Whiteson) The degree of cultural illiteracy in the U.S. is remarkable, and some more responsibility for improving that should be laid at home.

"A comprehensive, nationwide art education program would improve our society's quality of life, and . . . would serve to feed our souls."

"There is something about order, or linear thought, that gives everybody all the answers and then dulls people's minds."

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SYNOPSIS OF LUNCHEON ADDRESS

"The Arts and the Three Rs: An Essential Partnership"

Introduction: ***James Rosser, President, California State University, Los Angeles, California***

Speaker: ***Joan Adams Mondale, Arts Education Advocate, Minneapolis, Minnesota***

Introducing Ms. Joan Adams Mondale, California State University President James Rosser gave a brief account of her long involvement in arts advocacy, from her tenure on the board of the Associated Council of the Arts and her 1972 book, *Politics and Art*, to her own pottery and her appointment by President Carter as honorary chair of the Federal Council on the Arts and Humanities in 1977. Dr. Rosser also noted that in the years she lived in the Vice-President's house, she used it to showcase the work of living American artists. Today, she sits on the boards of directors of the Kennedy Center for the Performing Arts, the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Walker Art Center, and Macalester College.

Joan Adams Mondale

Speaking on "The Arts and the Three Rs: An Essential Partnership," Ms. Joan Adams Mondale asserted that education holds the key to maintaining high standards of art performance and appreciation.

Different students awaken in different ways, some in a science lab, others in a dance studio. The arts teach about excellence, creativity, and reaching toward the best in ourselves. But students must be taught from real and authentic works, not just reproductions.

In her travels around the country, Ms. Mondale has had opportunities to observe arts programs in many different schools. At the Howland Elementary School in Chicago there are no art classes, but the arts are incorporated into all aspects of the curriculum. For example, one year the theme for science was magic, and the students presented their research on Halley's comet in song, dance, poetry, and writing. They painted a mural to brighten up the gym, broke all records for concert attendance, won prizes in oratory competition, and first graders danced *The Nutcracker*. Since the adoption of this unusual curriculum, attendance has improved, reading scores are up, there is less need for discipline, no graffiti, and parents are involved with the performances.

It was the Urban Gateways Program that convinced principal Anita Moore of the value of an arts-based education. The six-county project has over sixty programs for teachers to choose from, including artists in residence, workshops, and live performances. After one such performance at a high school, an English teacher was surprised to realize that the students had learned about "sensitivity, black history, humor, poetry, and general humanity all in one."

In a junior high school in Shelburne, Vermont, sculptor and art teacher Jeff Smith helped students create a sculpture from a large tree. The students' pride in their art was such that on Halloween a number spent the night in sleeping bags around the work to protect it from vandalism, graphically illustrating the power of the creative experience and the need to rally around and protect it.

In this increasingly technological era, we seek individuality in our lives through the arts. Lewis Mumford described the task of the artist as, "reminding men and women of their humanity and the promise of their creativity."

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SYNOPSIS OF LUNCHEON ADDRESS

The Arts Connection program in New York City's South Bronx identifies artistically talented youth and lets them train with professional dance troupes such as Ballet Hispanico and the Rod Rogers Dance Company. This cooperative effort among the Board of Education, the National Endowment for the Arts, city and state agencies, and corporate and private donors, helps develop self-confidence, motor coordination, motivation, discipline, and overall improved school performance, in a city with a dropout rate of almost 50 percent.

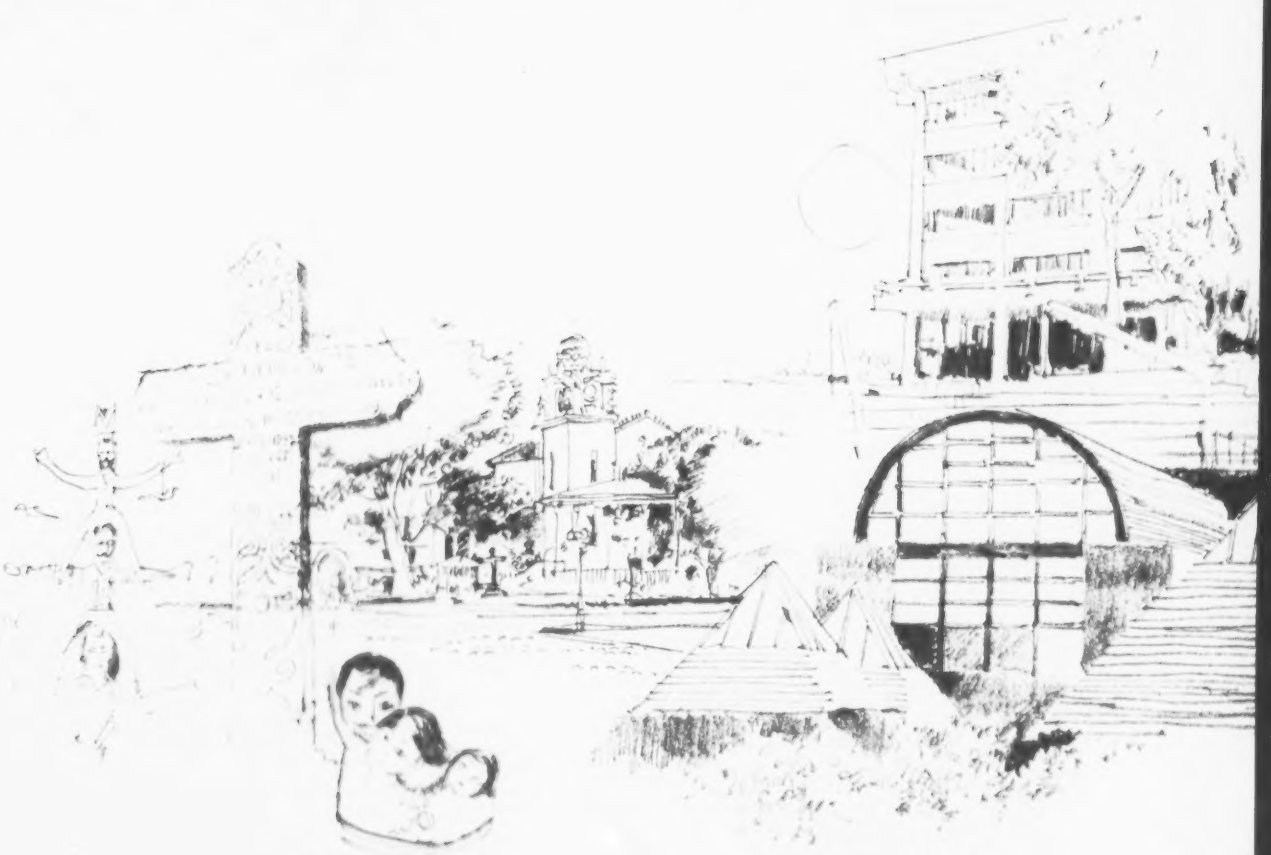
Erling Kohlke, superintendent of the Appleton, Minnesota schools, demonstrated the kind of action an administrator can take to develop strong arts and academics at the same time: he hired an "Athletic Director of the Arts." Describing what he needed for success, he listed: a state department of the arts contributing money and planning advice; at least one pro-arts member on the school board; teachers and a community who understand the importance of the arts; the ability to generate funds creatively; and someone who has the time to take responsibility for the program. The "Athletic Director of the Arts" functioned as a half-time arts coordinator, procuring supplies and facilitating field trips.

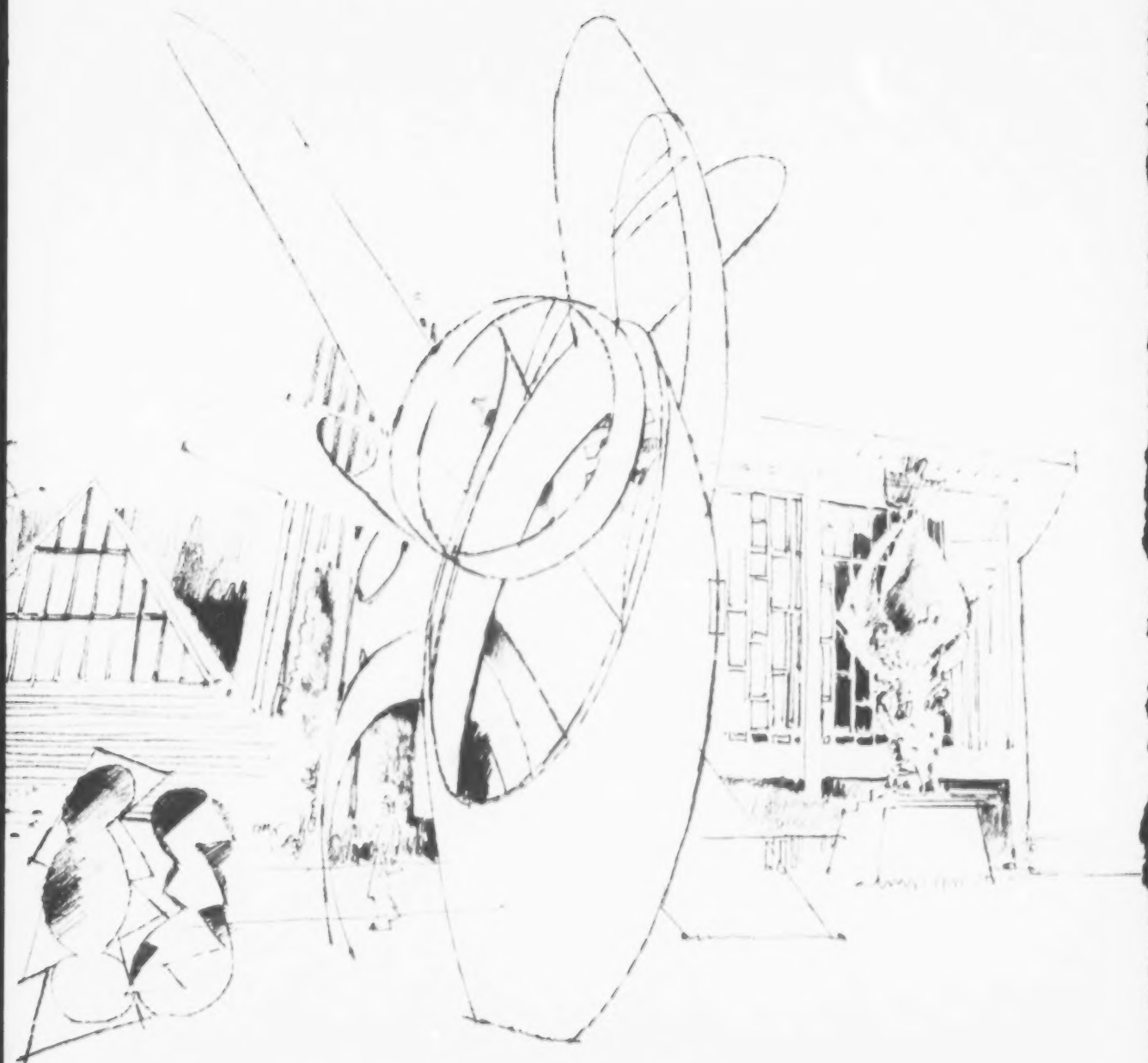
In the past, Americans have thought of the arts as frills, not essentials. This is dangerous because if we as a society believe art is unimportant, we are likely to produce unimportant art. As arts educators, advocates, specialists, and citizens, we must make it possible for future artists to discover art.

"The arts teach about excellence, creativity and reaching for the best in ourselves."

"If we as a society believe art is unimportant, then we are likely to produce unimportant art."

Education in Art: Future Building was designed to provide three full days of discussion, exploration and debate concerning next steps for art education. In order to allow our participants to recover from the rigors of this schedule, time was set aside for them to enjoy some of the cultural landmarks and environmental works pictured here that were within walking distance of our hotel.





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APPENDIX: CONFERENCE SPEAKERS

Featured Speakers

John Brademas
President
New York University

Stephen Mark Dobbs
Senior Program Officer
Getty Center for Education in the Arts

A. Graham Down
Executive Director
Council for Basic Education

Luis A. Jiménez, Jr.
Artist
Hondo, New Mexico

Stephen S. Kaagan
Research Professor
Center for Policy Research in Education
Rutgers University

Joan Adams Mondale
Arts Education Advocate
Minneapolis, Minnesota

Nicholas Negroponte
Director
Media Laboratory
Massachusetts Institute of Technology

Bruce Newlin
Superintendent of Schools
Norwalk-La Mirada School District

Leon Whiteson
Architecture Critic
Los Angeles, California

Roland Young, Co-founder
Shiffman/Young Design Group
Los Angeles, California

Panelists

Julianne Agar
Supervisory Instructional Specialist
Division of Arts Education
Pittsburgh Public Schools

Barbara Bailey-Smith
Fine Arts Specialist
Durham County Schools
Durham, North Carolina

Ellyn Berk
Associate Director
National Arts Education Research Center
New York University

Sheila Brown
Director, Prairie Visions
Fine Arts Consultant
Nebraska Department of Education

Warren Carver
Principal
Anza Elementary School
Torrance, California

Elizabeth Chalfin
Artist-in-Schools
Los Angeles County Music Center
Education Division

Kellene N. Champlin
Director of Art Education
Fulton County Schools
Atlanta, Georgia

Michael D. Day
Professor of Art, Head, Art Education
Brigham Young University
Provo, Utah

David Ebitz
Head, Education and Academic Affairs
J. Paul Getty Museum
Malibu, California

Lillian Elliott
Artist
Berkeley, California

Mary Erickson
Professor of Art Education
Kutztown University

Edmund Barry Gaither
Director
Museum of the National Center of
Afro-American Artists
Boston, Massachusetts

Terry M. Givens
Secondary Art Teacher, Regional Coordinator
California Visual and Performing Arts Staff
Development Center

Mac Arthur Goodwin
State Art Consultant
South Carolina Department of Education

W. Dwaine Greer
Associate Professor of Art
University of Arizona in Tucson,
Director for the Getty Institute for
Educators on the Visual Arts in Los Angeles

Eugene Grigsby, Jr.
Professor Emeritus
Arizona State University

Margaret Hasse
Poet and Immediate Past Executive Director
Minnesota Alliance for Arts in Education

Lynn Zwerg Hickey
Director, Technology in the Curriculum
Project for the Visual and Performing Arts
California State Department of Education

Frances D. Hine
Associate Director for School Liaison
Getty Institute for Educators
on the Visual Arts in Los Angeles

Michael W. Kirst
Chair, Administration and Policy Analysis
School of Education
Stanford University

Kay Lyou
Member, Board of Education
Culver City Unified School District
Culver City, California

Ronald M. MacGregor
Head, Visual and Performing Arts
in Education
University of British Columbia

E. Andrew Mills
Chief, Bureau of Arts, Music
and Humanities
New York State Department of Education

Ronald Moore
Associate Professor of Philosophy
Director, Center for the Humanities
University of Washington

Kenneth R. O'Connell
Associate Professor; Head, Fine and
Applied Arts Department
University of Oregon

Bonnie Pitman-Gelles
Associate Director
Seattle Art Museum

Martin Rayala
State Art Consultant
Wisconsin Department of
Public Instruction

Martin Rosenberg
Associate Professor of Art History
University of Nebraska

Blanche M. Rubin
Program Evaluator
Getty Institute for Educators
on the Visual Arts in Los Angeles

Larry T. Schultz
Former Coordinator of Art
Jefferson County Public Schools
Denver, Colorado

Masha Schweitzer
Artist-in-Schools
Performing Tree
Los Angeles, California

Ronald Silverman
Associate Director for Curriculum
Getty Institute for Educators
on the Visual Arts in Los Angeles

Robert M. Sitton
Aesthetician-in-Schools
Portland Regional Artists-in-
Education Program
Portland, Oregon

Decker Walker
Associate Professor of Education
Stanford University

Brent Wilson
Professor of Art Education; Head, Graduate
Program in Art Education
Pennsylvania State University

Joyce Wright
Director of the Sacramento Regional
Institute for Visual Arts Education

Gerald D. Yoshitomi
Executive Director, Japanese American
Cultural and Community Center
Los Angeles, California

District Panel One
San Francisco,
California Unified School District

Jackie Nemerovski
President, San Francisco Arts Commission;
Chair, San Francisco Education Fund

Sally Ann Ryan
Arts Program Manager
San Francisco Unified School District

Pamela Sharp
Assistant Professor of Art,
San Jose State University;
Arts Project Manager,
San Francisco Education Fund

District Panel Two
Florida Institute for Art Education

Jessie Lovano-Kerr
Professor of Art Education
Florida State University;
Co-Director,
Florida Institute for Art Education

George McGuire
Principal
North Port Elementary School
Sarasota, Florida

Nancy Roucher
Arts Consultant; Co-Director,
Florida Institute for Art Education
Sarasota, Florida

District Panel Three
Fulton County Schools, Atlanta, Georgia

Isabelle Bush
Middle School Art Teacher

Kellene Champlin
Director of Art Education

Denise Jennings
Department Chair
High School Art Teacher

Donna Smith
Elementary Art Specialist

District Panel Four
Kansas and Western Missouri Regional
Institute for Educators in Art

Ann Brubaker
Director of Education
Nelson-Atkins Museum of Art

Jan Norman
Director of Admissions
Kansas City Art Institute

Denise Lauzier Stone
Assistant Professor of
Visual Arts Education
University of Kansas

District Panel Five
Wayne County Regional Education
Agency, Michigan

Harmon Beekman
Fine Arts Coordinator

Arthur Greenblatt
Academic Dean
Center for Creative Studies
Detroit, Michigan

Sy Levine
Coordinator of Art, Music and Cable TV

Karen Spangenberg-Urbschat
General Education Curriculum Consultant

District Panel Six
Robbinsdale, Minnesota Independent
School District 281

Nancy Lee
Elementary Art Specialist

Evelyn Sonnichsen
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